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ME CRAZY

*With BASS LINE

Plus:

AEROSMITH
JOHN McLAUGHLIN
WAS (NOT WAS)

SONG WARS

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SCHOLZ/GUITAR
GIVEAWAY:

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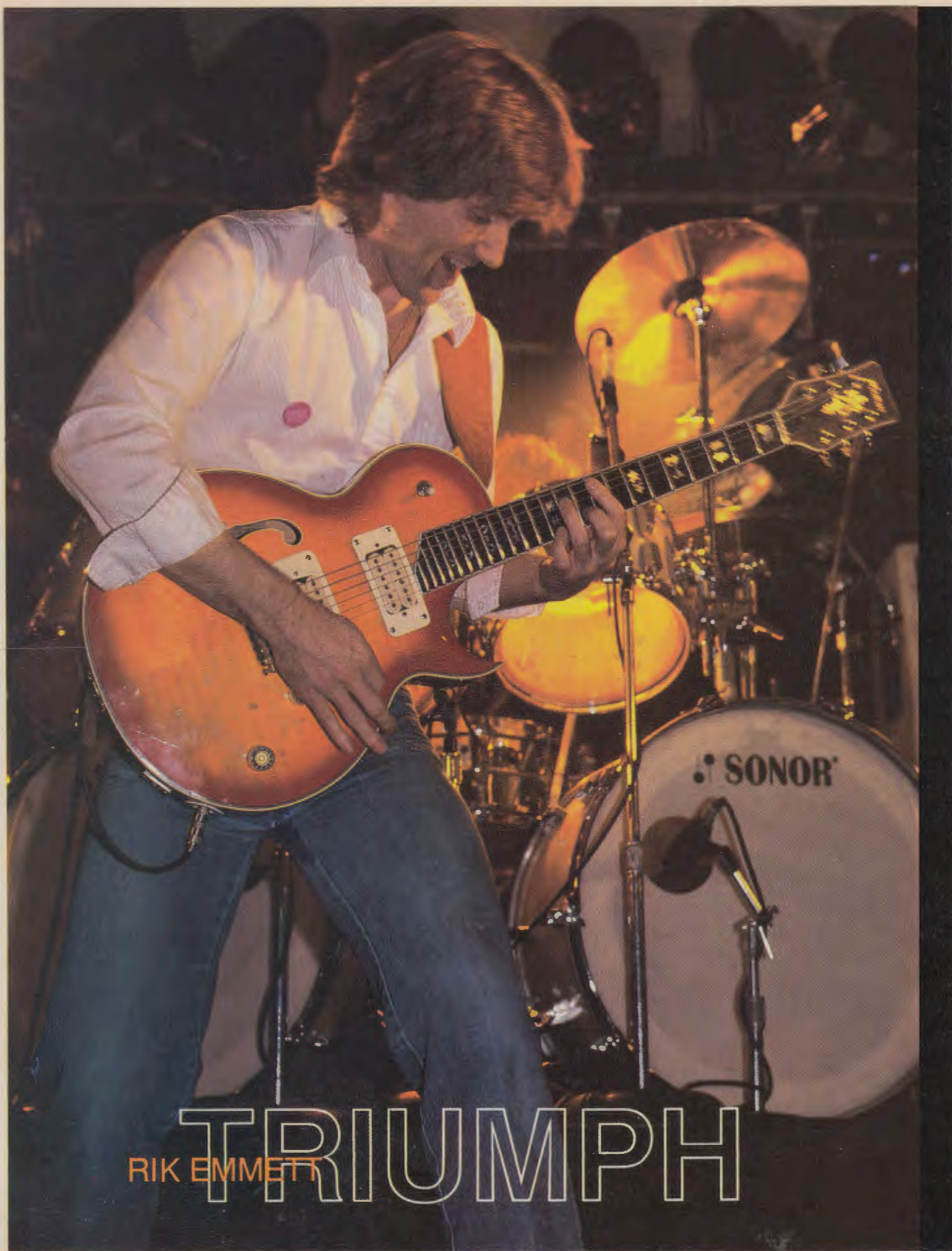
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KISS

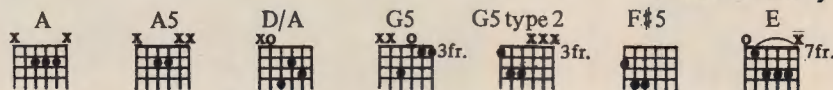
Tablature Explanation see pg. 95

LICK IT UP

As recorded by KISS

(From the album LICK IT UP/Mercury 814297-1)

Words and Music by
Paul Stanley and Vinnie Vincent



Moderate (♩ = 124)

A5

Yeah,— yeah

XII pos. II pos.

A5 D/A A A5 D/A A A5

1. Don't wan-na wait 'til you know me bet-ter,—
2. Don't need to wait for an in-vi-ta-tion,—

A5 D/A A A5 D/A A A5 G5

Let's just be glad for the time to- geth-er,—
You got-ta live like you're on va-ca-tion,—

Tablature for guitar, showing fret numbers and chord changes.

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G5 D/A A A5 D/A A A5 G5

Life's such a treat and it's time you taste it,—
 There's some-thing sweet you can't buy with mon-ey,—

*Lick it up! Lick— it up!

III pos.

II pos.

G5 F F G N.C.

There ain't no rea-son on earth to waste it,—
 It's all you need so be-lieve me, hon-ey,—

It ain't a crime to be good to your-self.

III pos.

I pos.

III pos.

D/A A A5 D/A A A5 G5 D A5

Lick it up! Lick— it up! Ooh— Ooh— It's on-ly right now.

II pos.

* 2nd time only

The musical score consists of two systems. The first system features a vocal melody in treble clef with lyrics "Lick it up! Lick__ it up! Oh _____ oh___ ooh yeah_____". Chords D/A, A, A5, D/A, A, A5, G5, and D are indicated above the staff. The second system continues the vocal melody with lyrics "P P P P" below the notes. Chords G5, D, and A5 are indicated above the staff. Below the vocal staff is a guitar accompaniment section with four staves showing fret numbers.

3	3	2		3				3	2										P	P	P	P
2	2	2		2				2	2													
4	4	2		2	2	2	2	4	2		2	2	2	2					3	2	0	3
			0	0	0	0				0	0	0	0	0								0

The musical score for "Lick it up!" is presented in a three-staff format. The top staff is for the guitar, the middle for the bass, and the bottom for the lyrics. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part features a melodic line with various chords (D/A, A, A5, D/A, A, A5, G5, D, A5) and a final melodic phrase with palm mutes (P). The bass part provides a rhythmic accompaniment with chords and a melodic line. The lyrics are "Lick it up! Lick it up! Oh ——— oh — come on, come on,".

Guitar Part:

Chords: D/A, A, A5, D/A, A, A5, G5, D, A5

Lyrics: Lick it up! Lick it up! Oh ——— oh — come on, come on,

Bass Part:

Chords: G5, D, A5

Lyrics: Lick it up! Lick it up! Oh ——— oh — come on, come on,

Lyrics:

Lick it up! Lick it up! Oh ——— oh — come on, come on,

The musical score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It begins with a D/A chord, followed by a sequence of notes: D4, A4, A5, D4, A4, A5. The vocal line starts with the lyrics "Lick it up!" and "Lick it up!" over the first two measures. The third measure has the lyrics "Oh" and "oh" over a long note, and the fourth measure has "ooh!" over a long note. The guitar solo is marked with a "1." and a "G5" chord, followed by a sequence of notes: G5, D5, A5, G5, D5, A5. The solo ends with a "G5" chord. The vocal line continues with "Oh" and "oh" over a long note, and "ooh!" over a long note. The guitar part concludes with a final D/A chord.

* 2nd time only & in ending repeats

A5 N.C.

2. G5 D A5

oh oh Come on!

F#5 G5type2 F#5 G5type2 A5

It's on - ly right now It's on - ly right now

F#5 G5type2 F#5 G5type2 A5

ooh yeah, ooh yeah, ooh yeah, ooh yeah, yeah— yeah!

G/A D/A A A5

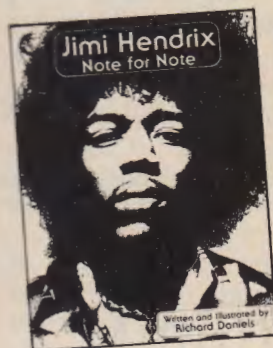
G/A D/A A A5

Vocal Oh! Long gliss upward
G/A D/A E D.S. and fade

G/A D/A E

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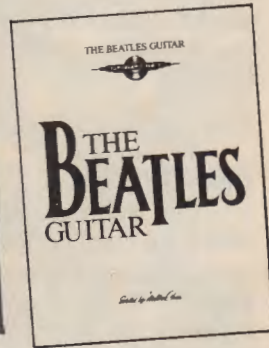
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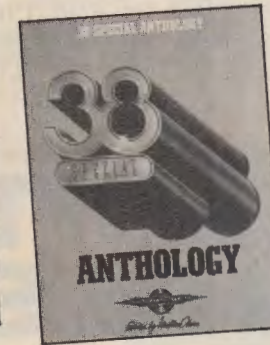
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Letters

Dear GUITAR Magazine,

Please enter my one year subscription immediately. Your magazine has to be the best value on the market today for any guitarist. I'm really looking forward to future issues.

Tom Pishko
Troy, NY

Dear GUITAR,

I've been teaching guitar for about four years now. I was always searching for a magazine which had a variety of music at a low price for my students. My students were most pleased to have the words as well as the music to *Photograph* and *Foolin'* in your December issue. I also like the excellent quality of pictures throughout the magazine. I, as well as many of my friends, will subscribe to this magazine.

David Kimble
Kingston, NY

GUITAR,

I took one look through the first issue of GUITAR and I fell in love with it. It has everything that the practicing guitarist or bass player could want. The idea of having music in every issue is superb and I think it is well worth the extra \$1.00 or so. You have set a very high standard for yourself that I hope you will be able to keep up, for the sake of those of us who love to play.

Thank you,
Rudy Ruggles
Concord, NH

Sirs,

I bought your magazine by mistake, and what a mistake. It wasn't until the next day that I realized I did indeed have the wrong magazine. What a book!!! As soon as I finished glancing through it I realized what a gold mine of information, and at \$2.50 for sheet music, what a score. I went right to work on *I Can't Quit You Baby*. I honestly feel this book would be good for beginners and pros alike. A big fan,

Henry White
Scarborough, Ontario

Dear GUITAR,

I never imagined that there could be such a magazine. The best interviews, tips for guitar players, and the best music around. The December issue was the first I saw, but I want to know if it is possible to get back issues. Please enter my name in the ranks of GUITAR Magazine subscribers. Thanks again for bringing the best music to today's guitarists.

Darrel Myer
Offutt, AFB, NE

Dear Darrel,

Check out the back issues ad in this month's issue of GUITAR.

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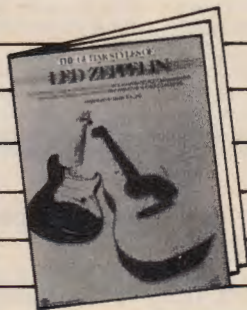
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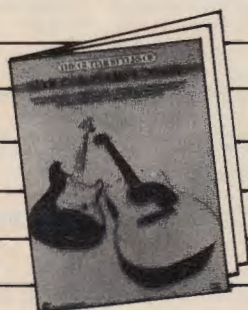
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In so many roadside ginmills in every corner pocket of the map, local and regional bands are tearing up the turf. With such great music taking place nearly every night of the year, we at **GUITAR** had to solve the timeless dilemma of how to be in more than two places at once, without going anywhere at all. Thus, we're asking you the reader (you the player) to become volunteer correspondents, filing reports to us (no more than 250 words) on your favorite local or regional bands. We want you to name names here, localities, hot licks. We want crowd noises, sweat, the barmaid's phone number. Or at least a good rundown on who's who in your area. In this way we hope to compile a definitive picture of Rock, USA, in the pages of **GUITAR**.

In the meantime, especially if you're a player in one of those bands, we'd like to advise you that our **CALL BOARD** is in operation. If you're a player looking for a band, or a band looking for gigs, the **CALL BOARD** is for you. (If you're a

player or a band looking for the answer to a tricky music business question, jot it down and send it to our lawyer in residence, Alan H. Siegel.)

If you are neither player nor band, there is still some fine reading in this issue, with stories on Black Sabbath, Duran Duran, Brian May and Sammy Hagar and Neal Schon. As if that weren't enough, there is our continuing World War of music. You've seen **GUITAR WARS**, swooned to **BASS WARS**, now there's **SONG WARS**, our most controversial reader's ballgame yet.

And, in closing, for your listening and dancing (or practicing) pleasure, consider *Paranoid*, *Walk This Way*, Clapton's classic *Steppin' Out*, *Your Love Is Driving Me Crazy* and *Lick It Up*.

(**GUITAR** would like to congratulate Tobey Allen, of San Francisco, who was the winner of the Ibanez Roadstar II guitar. Cheers, too, to the 25 runners-up, who won Gary Moore's album, *Corridors of Power*.)



GUITAR

FOR THE PRACTICING MUSICIAN

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OPEN EARS

Band Rehearsal part 2.

by Steve Morse



John Six

Aband will always have business to talk about. It's a good idea to set time aside in your rehearsal schedule, either before or after the actual practicing. It usually happens before, because that's when people are coming in and warming up and naturally just talking. With the Dregs we used to get the talk out of the way, then we'd practice. It would sometimes take up to an hour, which brings me to the next point.

Arrange to have no calls or visits during rehearsal. Do your internal business briefly, and don't take on any other business if you can help it. Don't let people call you, because you're wasting more time than just your own. When somebody has to stop for a call it's like an assembly line stopping. This also means no girlfriends, wives or buddies. Cut the cord, lock the door, don't let anybody come to the rehearsal to talk about this or that.

The rehearsal should be fun; however, without going overboard. One way to do it is to have a little jam when you've finished talking. Just plug in and play for a few minutes. It helps everybody warm up and it's fun to do. It keeps the rehearsal from getting boring. Then, after everybody is warmed up, get

into working on some pieces.

Before I forget, there is a basic set of rules of courtesy. One person tunes at a time. The drummer has the hardest job because he doesn't have to tune. He has to sit there and be still. While anything at all is happening you've got to make sure the volume on your instrument is off. Get in the habit, when you finish a tune, of turning your volume off. There are people who noodle around when you talk to them and it's infuriating. There's no reason to do that. Being on time for rehearsal can be another sore subject. The hardest thing about being in a band is the band itself. Surround yourself with compatible musicians who represent the kind of people you want to work with. The number one killer in a band is personality problems. If you're strictly business, you can set up a fine system.

In the old days people used to bring pencils and paper to rehearsals. Nowadays, for the kind of music most rock bands play, it's more useful to bring small tape recorders. Every time you get a small ensemble part done, just record it. That way everybody has something to listen to at home which reminds them of the arrangement. In rehearsal you should be experimenting with arrangements and different tempos,

and you'll need something to take home to critique, to remind yourself of everything that was done. But don't record the whole rehearsal. Only record the five minutes that represents what you've done. That way it's easy to brush up and refresh your memory.

On the question of how long a rehearsal should be, it depends on the caliber of people and how serious they are and how strict your schedule is. For instance, at school we had an hour and 45 minutes for rehearsal, twice a week. We got quite a bit done because I would walk in with charts. The players could read and we could pretty much play them in a few minutes, changing the arrangement for the better. But that required a lot of work from me in advance. If you're able to allow four hours, one way or another you'll get something done. That allows for latecomers, business talk and a jam, and still gives you around three hours to practice and to take a short break. One short break is good. If the break encompasses getting something to eat, you might as well add another hour to the practice session.

The best thing to do is to set goals and time limits. Perhaps the rehearsal should be four hours with the idea of finishing off one tune. Keep putting that realistic goal in front of you. One tune is plenty for a rehearsal, because there is so much to do. You need to experiment and you also need to work out the hard parts. Almost every band I've been in found one tune plenty to work on, unless it was a copy band. I've also been in copy bands where we did three or four or even 20 tunes in a day. But that's just getting by; that's not enhancing a tune.

When it comes to song arrangements, it's best to set up an agreement ahead of time as to how to settle discussions about tunes. For instance, you could vote in a democratic way. You could let the composer have the last word. You can have an open discussion and let the writer decide based on the evidence. But get everybody's viewpoint out because it's important for everybody to feel like they're part of the group. The happier people are the better they'll play.



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Moving into the spiritual vacuum left by the splitting of Steely Dan, Was (Not Was), in the space of two short albums, have squarely placed themselves on the thin line dividing subtlety and subterfuge. Made up of a rock journeyman (Not Was) and a jazz journalist (Was), David (Was) and Donald (Not Was) and a floating cast of lead singers, Was (Not Was) is part intellectual conceit, part All-Star Conceptual Art Plus; the guys plainly have a sense of humor that allows them to hire Ozzy Osbourne and Mel Torme for work on the same piece of wax, their first for Geffen Records, *Born to Laugh at Tornadoes*. Obviously, GUITAR was anxious to hear what (David) Was had to say to Thirsty Ear.

DAVID WAS ON THE RADIO

Interview by Peter Gordon



David Was (Not right).

I guess the whole reason behind doing something like Was (Not Was) was to be the bad boys in the class and not have to do it according to the book. I think we've been very lucky. All of a sudden these esoteric cosmic jokesters are on Geffen Records, faced with the prospect of a real audience, and with a company that is used to hard-ball promotion. So, all of a sudden, rather than making a second album on Island for this very tiny audience, we faced some hard choices. For us it became a choice of doing things either the same way or better. You can always be the pranksters, doing things wrong. It's whether you can leaven your irony with some ability to (I hate to use this word, because

it seems like the great excuse for making something commercial, but here it is) *communicate*. I want to communicate with our audience at our level. For instance, I was beating my brain to think of ways that you could use the chorus of a song—the hook—so that it sounds like an exhortation to boogie—like, shake your head. But in this case it means more like shake your head in the face of inevitability and resign yourself to things the way they are. And that's what I've called my tendency to double entendre.

YOUTH

Don and I are childhood friends from the age of 12, and through the luck of the draw we're able to keep being childhood artists as grown men. There was a French jazz critic who once said that jazz is music for young people first. They're the ones who really experience in their blood the feeling of the music. Older people have a way of forgetting the power of art. So when you think of that young audience and your responsibility towards them, it makes you think of writing your songs around that experience. Also, I believe the music industry is a place where a bunch of adults congregate in order to turn their experience back on youth, like a gun. It's like now that we know, let's load up our guns and shoot what we know back at them, and have them. I haven't so soon forgotten the idealism of our youth to treat people so uncaringly. I don't want them exploiting each other, nor being exploited. And maybe, if there's something in common between all of our songs, it's this notion of dignity.

PERSONNEL

Let me make a confession. I think some of the artists that I've admired most in my life are those who work from their limitations and make great art out of the fact that they can't do everything themselves. Like Miles Davis, who didn't have the high note technique of Dizzy Gillespie, but he had a personalized way of playing, and he was the best personnel man in the business. He knew how to hire. And I think that's our ace in the hole. Don and I aren't the world's greatest singers, and, as much as we'd like to be the focus of our own band, we've allowed ourselves to become second fiddle to this pallet of colors. On our first tour we thought of ourselves as a sort of revue. We had several different singers. And by the time it came to make a second record, things just fell into place. I, as a jazz journalist, have met Mel Torme, for instance. And it was just a fantasy born of an evening of Don and I sitting together saying, What if we could get Mel Torme to do this song? We both had ourselves a giant laugh and then I asked Mel. And there we were all of a sudden in the studio with him. But if we were to get into the sensibility now of how do you top Mel Torme and Ozzy Osbourne and Mitch Ryder and Doug Fieger of the Knack on the same album, we'd paint ourselves into a corner. Where would you go after Ozzy and Mel? I haven't been able to think of the right joke. There is no bigger joke.

THE 60s

Sometimes we worry about having one foot too firmly planted in the 60s, and in the music that moved us at that time. Bands like MC5, Bob Seger, Ted Nugent were our local bands. Ann Arbor, where Don and I both spent some time in college, was a very radical city. I think it was an era in which debunking became important. Whether you talk about the statesman or the poet or the general, anywhere you turn there's somewhere to raise a giggle. And I think we try to raise it at ourselves. We're not your standard rock 'n' roll heroes. We have no grand vision. If I were a great visionary I would either be at the top of a mountain, or writing a novel. ■



John McLaughlin

Musical Selections by John Stix

John McLaughlin is *THE* founding father of fusion guitar. His interest in jazz, rock and Indian music has led to musical collaboration with the likes of Miles Davis, Carlos Santana, and L. Shankar. His most recent outing was an acoustic tour with Al DiMeola and Paco De Lucia.

IN THE LISTENING ROOM

#1. *80/81* from *80/81* by Pat Metheny, ECM-2-1180

JOHN: Ah yes, Pat Metheny. I like his sound. He has nice logic and melodic feel to his playing. This is a nice record, *80/81*, and a nice solo. That was either Dewey Redman or Michael Brecker on sax. Whoever it is, he's playing well. I remember seeing Pat several years ago, and he's growing a lot. He's very mature in an artistic way. I'd give this a good rating both musically and playing wise. He has a recognizable sound that I find attractive. It's very different but very right.

#2. *Spanish Fly* from *Van Halen II*, Warner Bros. HS 3312

JOHN: Delightful. I'd like to know who that is. He's developed this style which is right out of a certain school of flamenco playing. It's where you play with only the left hand. This player has developed it in a very nice way. It's more Western. Do you have more?

GUITAR: That's the whole piece. That was Eddie Van Halen. He's currently among the most inventive players in rock.

JOHN: Really! I hope he does more like this. It's an impressive technique and a nice approach. Good luck to him. I'd like to hear him develop this further. There are a lot of possibilities here.

#3. *Zoetrope* from *Solo Concert*, by Ralph Towner, ECM-1-1173

JOHN: That was Ralph Towner, who is also instantly recognizable. I know his harmonic way. He's a pianist too, and there's a lot of pianistic harmony coming out in his guitar playing. As soon as I heard the 12-string, I thought it was Ralph. He plays it

almost exclusively. Personally, I love it too. I've done a lot of work on the 12-string. He's got this liquid sound. I remember playing a concert in Germany with Jack Bruce, Billy Cobham and Stu Goldberg. After our show I sat in with Ralph and John Abercrombie. It was a beautiful souvenir. That's the guitar too; it lends itself to another guitar with an intimacy like no other instrument. What Ralph was doing here was delightful. I would like to do a solo concert at some point. But it's very demanding, while also being very free. You can go anywhere and do anything. Playing solo is the extreme in both experiences. It's the most liberating and the most difficult.

#4. *Lowdown Midnight Boogie* from *Southern Blues (Roots of Rock 'n' Roll Vol. 11)* by John Lee Hooker, Savoy SJL-2255

JOHN: He has a great foot. As a guitarist it's hard to hear something like that after hearing Robert Johnson. Robert Johnson was such a wonderful guitar player and a monster singer. Unfortunately, I can't help but put them next to each other. This had a nice feeling, but the question is, what is he going to do with it? For feeling I can give it a good rating, but from a guitar point of view I can't give it too much. He's just happy and groovin' along.

#5. *Road Expense* from *Dregs of the Earth* by the Dregs, Arista 9528 (This was played for McLaughlin before he had ever met Steve Morse.)

JOHN: This gets a high rating. He's a good guitar player. I'd like to know who it is. He has a nice technique and he plays well in both the upper and lower registers. This tune is not big on melody, but it's well played. Guitaristically it's good. It's a good rock instrumental and you don't hear many of them.

GUITAR: It's the Dregs and the guitarist is Steve Morse.

JOHN: The Dregs! Great bunch of guys, and always very musical. I think this music has its roots in country. It's all major. I listened to them once, and the guitar player got some interesting sounds going with the pedals. That was nice to hear. That's the bad thing about not spending enough time in America. There's so much music going around. America is the melting pot of music. ■

Question: Is a three-bolt neck-joint as strong as a four-bolt?

*Seth Roth
Bronx, N.Y.*

Answer: Although the three-bolt "micro-tilt" neck joints are much easier and quicker to adjust than the four-bolt types, they do not hold the neck in place as securely, unless they have been re-worked a little. I have found that it is often possible to move the neck side to side even when all three securing bolts are properly tightened. This can make it impossible to stay in tune and can also throw out certain adjustments, such as the action, neck angle and intonation.

The cure is to remove the neck and rough up the gloss of the finish on the surfaces of the neck or body that slip. A very small drop of yellow glue can then be spread thinly around the area between the top two bolts, and the neck should be immediately secured at its correct position. The glue will prevent any slippage without interfering with future removal or adjustments.

Four-bolt neck joints that slip can usually be fixed by simply tightening the bolts correctly, assuming the threads are not stripped. Once a three-bolt neck joint has been properly repaired, it is every bit as secure as a four-bolt, with the added advantage of easy neck-angle adjustment.

It is interesting to note that several old Sears Silvertones I have worked on had a set-screw for external neck-angle adjustment combined with a four-bolt neck joint. They worked fine with no modifications; I wonder why no one manufactures a guitar with this feature today?

Question: No matter what pick I try, I often sweat and cannot keep

a perfect grip. This is essential to my playing. Any ideas?

*S. Barr
Scarborough, Ontario*

Answer: There are several picks on the market with variously textured grips designed to help players with this particular problem. Some players put their own grips on, for example, by gluing cork or cloth to the sides of the pick that contact the fingers. Others learn to use a thumb-pick instead of a flat-pick, as it fits like a ring around the thumb and is quite hard to drop.

A different approach to the problem is to let the picks fly where they will, while keeping a supply of spares handy. I have seen a few different types of pick holders, some meant to be fastened directly to the surface of the guitar. Many players tape a row of picks to the nearest available mic stand, or insert them between the pickguard and the body.

Question: Where can I find an intonatable twelve-string bridge?

Answer: At this time, I do not know of any manufacturer who markets an intonatable twelve-string bridge. It is possible, however, to intonate certain six-string bridges, such as the DiMarzio Tunamatic and the stock Rickenbacker twelve-string bridge. (The Rick twelve-string bridge has only six saddles.) For each pair of strings, first adjust the saddle normally for the string requiring the least amount of compensation. It is then possible to carve the saddle back to intonate the other string. This procedure takes some care in order to avoid going too far, but it should not prove too difficult for most repairmen. One final word of caution: be sure of your string gauge and action, as these can affect the intonation, before you have your twelve string intonated.

BY BARRY LIPMAN

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

GUITAR QUESTIONS

Send your Guitlar Questions To

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GUITAR SECRET

Rick Derringer



Rick Derringer is the composer of Rock and Roll Hoochie Koo and producer of such hits as Free Ride and Frankenstein for Edgar Winter. His latest album is GOOD DIRTY FUN.

The Hammer-on

This month let's take a look at the hammer-on. The hammer-on, like the pull-off, is a trick for playing faster without having to move your pick that fast. It's a good musical move that is also good for stretching your fingers and getting a lot of notes moving without so much movement across the neck. It also sounds harder to play than it is physically to do.

The motion is to pick the string once and "hammer-on" one or more extra notes using just the strength of your fingers hitting the strings to the fretboard. This month's move is one I used on the song *Hardball* from the *Good Dirty Fun* album. The move is in E minor. Start by picking the D note on the low E string. Use your first finger for this note. Then use your second finger to hammer-on the 12th fret of the same E string. The last hammer-on on this string is done by your pinky on the F# note on the 14th fret. Remember, you hit the string once and hammer two additional notes. Then you do the exact same fingering and frets on the A string. Those

notes will be G, A and B. Moving to the D string, the play frets are 11, 12 and 14, or the C#, D and E notes. Still use the index, middle and pinky as your fretting fingers. This move is played in groups of three strings, of which this is the first bunch. The second section of the move incorporates the exact notes and fingerings of the A and D strings, followed by F#, G and A on the G string, fretted on the 11th, 12th and 14th fret by fingers one, two and four. Then you back up again and do your moves as before on the D and G string; and then add the notes A,

B and C# on the B string with fingers one, two and four on the 10th, 12th and 14th frets. The final move repeats the notes as you've already played them on the G and B string. The move ends on the high E string with the notes D, E and F#—10th, 12th and 14th frets respectively. For the last note, move your pinky up one fret to the G note on the 15th fret.

You can experiment with the number of strings you put in the move. I like to do this one fast with either three or four strings to a group. ■



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by Tom "T-Bone" Wolk

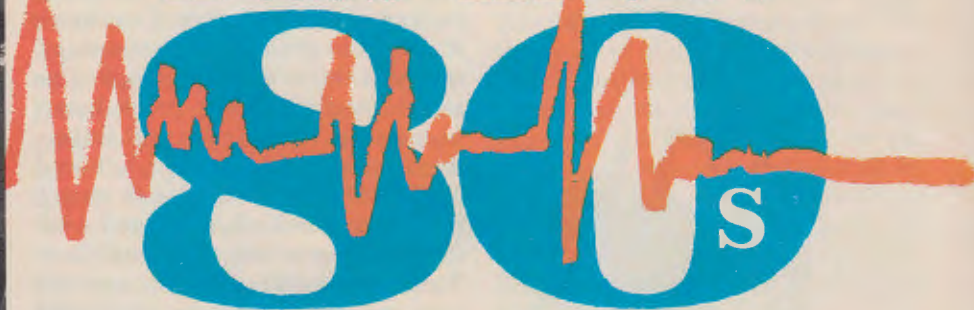
Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, *ROCK RIFFS FOR BASS*, is available from the Amsco Music Publishing Company.

I'd like to start off this month's column by reminding all you guys and gals that you've gotta keep an ear open to *all* kinds of music. Everybody's got fave groups and we've all got our favorite bassist and opinions on who's THE hot guitarist this year. But don't make the mistake of a lot of musicians make by isolating yourself from sounds that don't knock you out on first listening.

It happened to me the first time I heard this Quiet Riot record, *Cum on Feel the Noize*. I was in Seattle with Hall & Oates, holding a bag of volcanic dust from Mt. St. Helens, which some thoughtful radio promoter had left in our hotel rooms. G.E. Smith had his blaster tuned to this heavy record; he was groovin', I was not. It sounded like noise! But a few months later, at home, after watching Quiet Riot's *Metal Health* album zoom up the charts, I gave it another listen, and realized these guys were rockin', and this bass line has something to say.

The tune is pretty straight-ahead, verse and chorus were similar, give or take a few chords. But a little lick that Rudy Sarzo did on the Em (E7) chord in measure 4 (staff 1) got me

Bass in the



CUM ON FEEL THE NOIZE

By Noddy Holder
and James Lea

Staff 1 With a pick please!
Verse

L.H. III pos. V pos. E(m)

G B7

E(m) (E7) Am Am/G D

Am Am/G D Em D

Staff 2 Chorus G D/F# E Am/C G/B

Am Am/G D4

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goin'. It's an eighth note run off that E chord, which sets up the Am in the next bar. I think it's hip because it shows how hard rock players are borrowing ideas from synthesizer players and adapting them to a heavy metal format.

The first thing this riff reminds me of is Michael Jackson's *Billie Jean*. For those of you who remember the *Peter Gunn Theme* or *Batman Theme*, there are some similarities there as well. I've even noticed similarities to the line I play on the Hall & Oates record *Say It Isn't So*. All of these lines have that eighth note pump. The intervals are close together, so the line doesn't jump out at you, but it subtly moves the record along. I like that.

The second riff which caught my ear was that octave "thang" Rudy

does in the first bar of the chorus (staff 2) which adds a real "hook" to the chorus. Using this octave idea, you can see how easy it is to come up with some other heavy sounding bass riffs. Remember *My Sharona*? How about the original hard rock heavy Gibson-E.B.O.-through-Marshall-stacks sound of Cream bassist Jack Bruce? Go dig up *Crossroads*. Forget about Clapton's brilliant guitar solos and give a listen to the original hard rock master of the bass guitar.

The moral of this story is, don't listen to a new record just once and cop an attitude. Give it a chance. There's bound to be something there you can use, even rip off, for your next heavy bass line. Keep rockin, and I'll see you on MTV. ■

next month ON THE RADIO: Eagles Guitarist Don Felder



Laurie Paladino/Pix Int'l

Emerging from the fertile New England region that produced the Cars, Boston and the J. Geils Band, Steven Tyler started his career as a drummer for the Chain Reaction, opening for bands like the Left Banke, in swanky hot rock locales, like Stamford, Connecticut. Matching wits and licks with Joe Perry, who was once a dishwasher at the club in New Hampshire where Tyler regularly played, he formed Aerosmith. The band soared to the rock 'n' roll heights through the 70s, producing classics like *Dream On*, *Walk This Way*, *Seasons of Wither*, *Sweet Emotions* and *Back in the Saddle*. In the 80s, set back a bit by a motorcycle accident, Tyler has teamed up with Jimmy Crespo. He talked recently to GUITAR about the vagaries of the rock star business, especially as it pertains to songwriting.

on Songwriting

STEVEN TYLER of AEROSMITH

Interview by Bruce Pollock

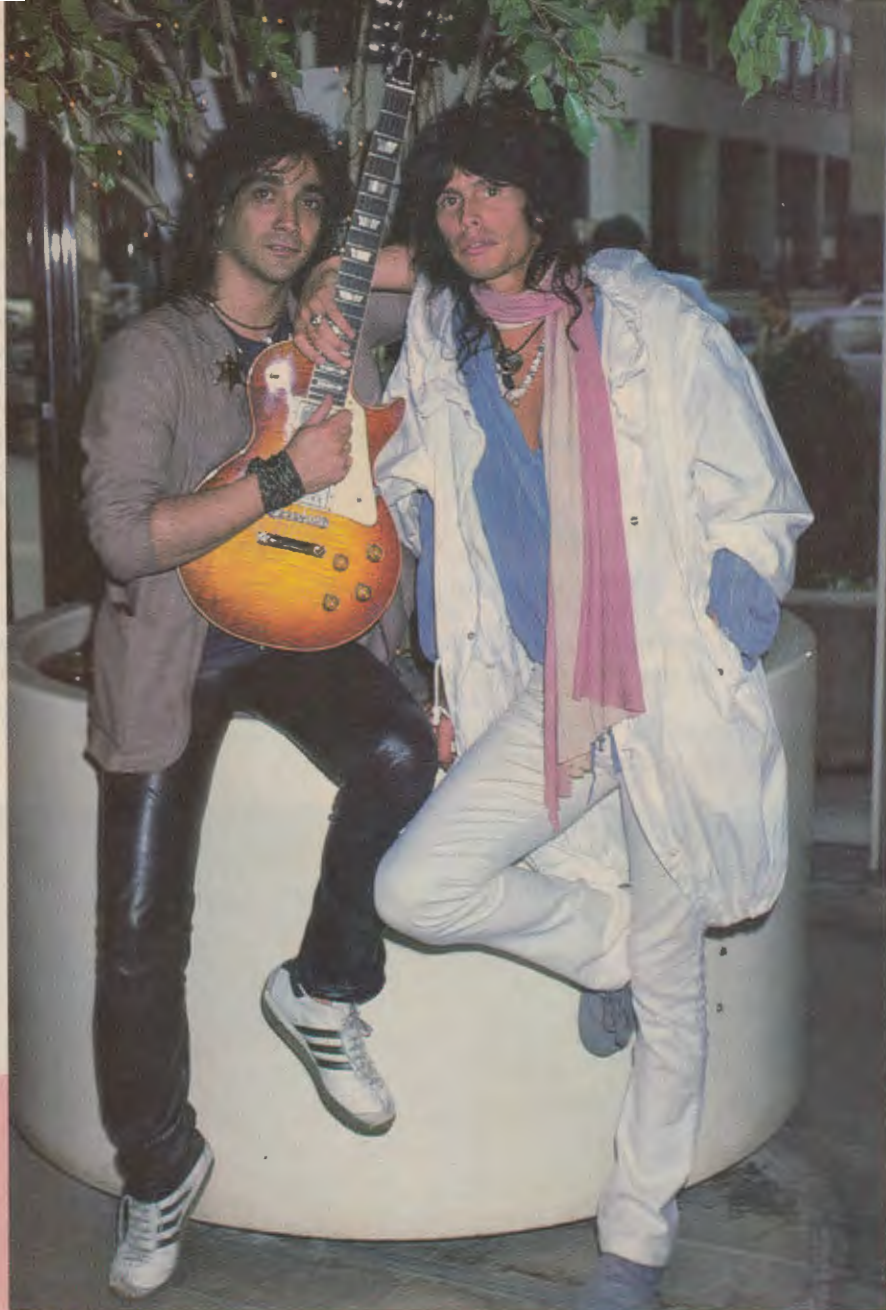
All the bands I'd ever been in were the kinds of bands where everyone would always be practicing but never get anything clear when it came to writing songs. Then I saw this band in New Hampshire that was the makings of Aerosmith. It was Joe Perry, Tom Hamilton, Pudge Scott. They played at this place called the Barn, where I used to play. They were horrible, but the way they did *Rattlesnake Shake* was something else. Joe was really into Alvin Lee. And I went, if I can get this groove with this guy and start writing songs... Then I met Joe on the front lawn of my parents' resort, Tallerico

Lodge. Joe pulls up in his little MG. I was mowing the lawn. I said, 'Listen, maybe someday we'll have a band together.' I'll never forget saying that to him. It's in the trees. They heard it. It's still there.

COMPOSING

My father was a classical musician. When I was a child in the Bronx, he had a piano in the apartment and he would literally practice four hours a day. That's what I grew up with. I don't play guitar or piano very well, but it seems to me as though it's easier to write on instruments I can't play too well. You don't

have that many choices, but if you're well-versed and have a good ear, you tend to jump on something that's really pretty and work with it, as opposed to going to a million different changes and chords and augmented and diminished and so on. So it's very easy for me to write on piano, where I'm limited. I play in the key of C, F, F minor. If somebody plays some chords I'll go stop, and sing a melody over it. It's as easy as that. It comes natural to me. If you can get the melody line out of the way you can start working on other things. If you're collaborating with someone and you're both



Steven Tyler with Jimmy Crespo, left.

John Slik

from the same school, which is a good song is a good song, a good tone is a good tone, and sometimes majors don't go under minors but when they do it's beautiful; if you both know about that then things can work out really good together.

CONTENT

I write about the joys of life, sometimes the sorrows. Some albums are more full of sorrow than joy, therefore, those albums didn't sell as well. People like to listen to music to identify with the songs. You don't want to identify with really down songs. I realize it if I'm in a down head. I'll write the song and stash it away in my memory bank. If it's a good song I'll put it on record anyway. *Seasons of Wither* was written in the winter. It was cold outside. I was pissed off about the tour. I was pissed off about my taxes, which were \$680,000 in 1976. Joey Kramer pulled a guitar out of a garbage can, put a couple of strings on it. It could only take four strings because the neck was bowed. You could shoot arrows with it.

Dream On was written 4-5 years before the group even started. I wrote it on an upright piano in my parents' living room at Tallerico Lodge, in New Hampshire. Never in a million years did I think I'd take it to guitar. When I transposed it to guitar Joe Perry played the right fingers and Tom Hamilton played the left hand on bass. Sitting there working it out on bass with Tom I got a little melodramatic. The song was so good it brought a tear to my eye.

Walk This Way came out all at once. If you listen to the words, they're all really filthy. The song evolved from watching the Three Stooges on TV. They all walked this way.

Out of some of the worst times the best songs have come. I had all my ideas to the **Rocks** album in a manilla envelope. The whole album was finished and I left all the lyrics in a cab. I lost the whole thing, all the words to the songs. I had to go back to the Ramada Inn on 8th Avenue and sit with the headphones and bring it all back. I got about 50% of it. Can you imagine what was in that cab that went into the wastebasket?

CAREER

The way time goes by when you're in a rock 'n' roll band is so strange. I started ten years ago and the first five years were wonderful. You'd just become a rock star and you'd just become famous, or semi-famous, and it was all new. In the beginning we toured nine months straight. Maybe we'd be off for two weeks in Hawaii. But we were always touching new ground. The audiences were getting bigger and screaming louder. Then we'd come

back and do an album. It got ridiculous after a while. Then again, it's funny. It depends on how you look at it. There was literally a time when I would go home and roll off the bed and dial 71 for room service. For the last three-four years what I've been doing is wondering where the last ten years have gone. I'm wondering where the eight million dollars that I earned in the last ten years has gone. Sometimes I write about what I'm wondering. They become bummer songs.■

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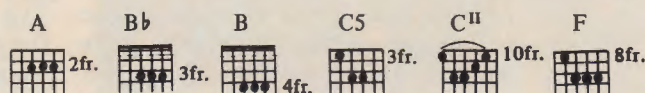
Tablature Explanation see pg. 95

WALK THIS WAY

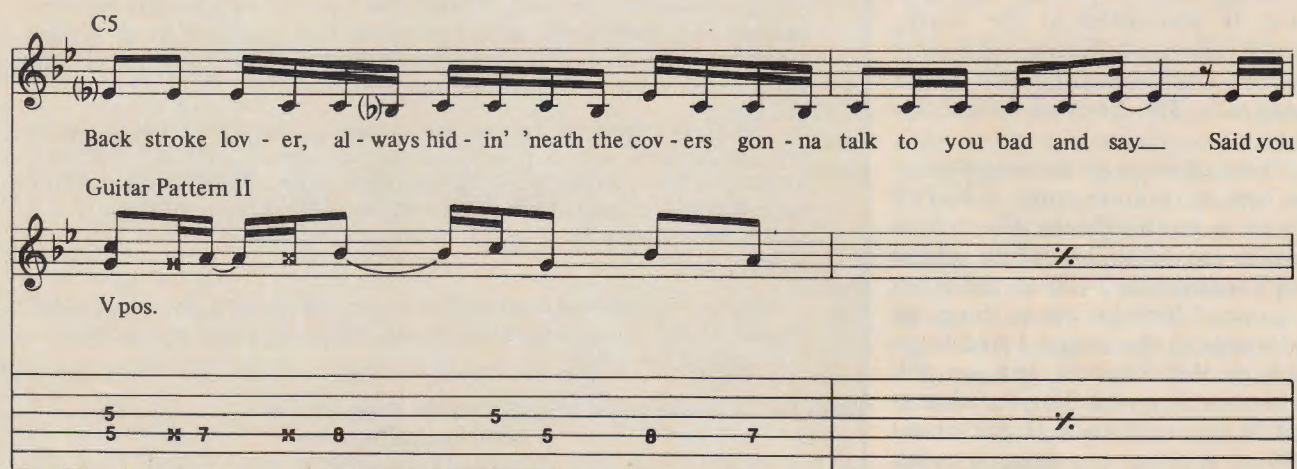
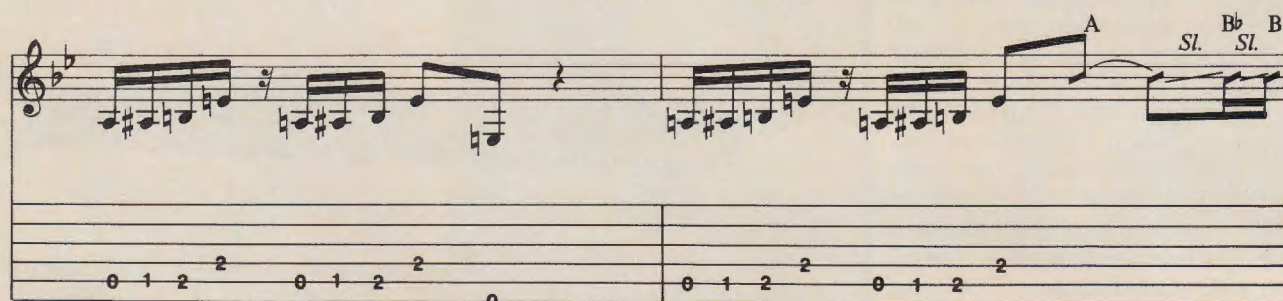
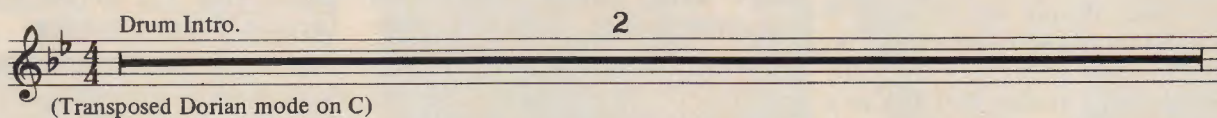
As recorded by Aerosmith

(From the album TOYS IN THE ATTIC/Columbia 33479)

Words and Music by
Steven Tyler and Joe Perry



Funky ($\text{♩} = 112$)



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C5

ain't seen noth - in' 'til you're down on a muf - fin and you're sure to be - a chang - in' your ways. I met a

C5

cheer - lead - er, was a real - young bleed - er, all the times I could rem - i - nisce - 'cause the

C5

best things in lov - in' with a sis - ter and a cou - sin on - ly start - ed with a lit - tle kiss, like this!

A

WALK THIS WAY

Guitar Pattern I

⌘ (Guitar pattern II, under)
C5

See - saw swing - in' with the boys in the school and your feet fly - in' up in the air, - I sing,

C5

"Hey Did - dle Did - dle", with your kit - ty in the mid - dle and - swing like I did - n't care. - And so I

C5

took a big chance at the high school dance with a miss - y who was read - y to play, - Was

To Coda

C5

a - me she was fool - in' 'cause she knew what she was do - in' and ' I know'd love was here to stay - When she told me to

P

P

5 5 x 7 x 8 5 8 7 5

C^{II} F

Walk this way, walk this way

C^{II} F

10 8 10 8 10 8 10 8 10 8

C^{II} F C

walk this way walk this way Just give me a kiss!

C^{II} F

Full H.P. Full

VIII pos. Full H.P. Full

10 8 10 8 10 8 10 8 10 8 10 8 11 8 11 8 11

C A

Like this:

1/2 1/2 Slide Full A

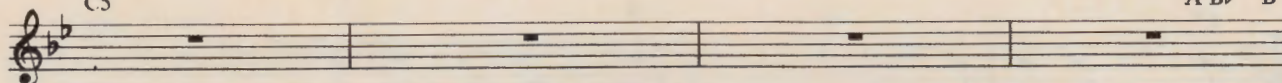
Slide Full

8 11 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 11

Guitar Pattern I

C5

A B \flat B



Guitar Pattern II

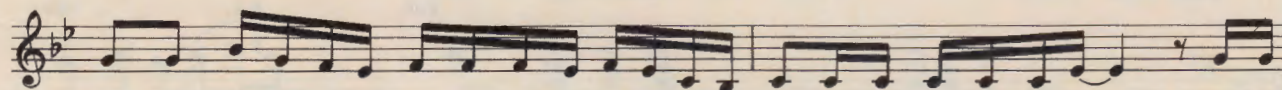
C5



School girl skin - ny, with a class - y kind - a sass - y, lit - tle skirts climb-in' way up the knee,-- There was



three young lad - ies in the school gym lock - er when I not - iced they was look - in' at me. I was a



high - school los - er nev - er made it with a la - dy 'til the boys told me some - thin' I missed,-- Then my



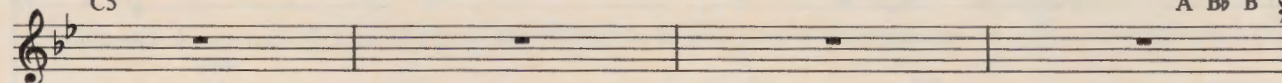
next door neigh - bor with a daugh - ter had a fav - or so I gave her just a lit - tle kiss,-- like this:

Guitar Pattern I

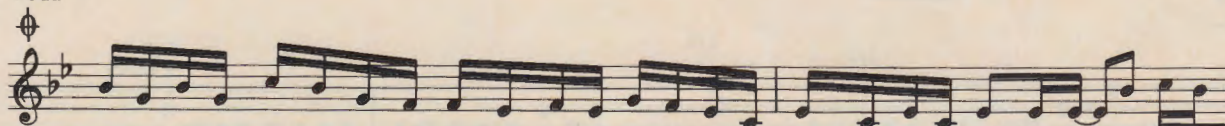
C5

D.S. al Coda

A B \flat B



Coda



a - me she was fool - in' cause she knew what she was do - in' when she taught me how to walk this way, She told me to

C^{II} F 3 times

Walk this way, talk this way,

C^{II} F

Walk this way, talk this way. Just give me a

C5

kiss!

Slide Slide 1/2 V 3 1/2 Vpos.

VII pos. Slide Slide 1/2 1/2

The musical score for 'Like this!' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a C5 note, indicated by a 'C5' above the staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are three measures of rest, each marked with a 'C' and a '5'. The melody then proceeds with a series of eighth notes, some marked with a 'P' (piano). The final measure of the melody is marked with a 'Full' and a '1/2' (half note). The piece ends with a final note marked with a 'Full' and a '1/2'.

The musical score consists of two staves. The top staff is labeled 'N.C.' and the bottom staff is labeled 'Ipos.'. The 'N.C.' staff features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of notes with various articulations, including accents and 'Full' markings. The 'Ipos.' staff is a five-line staff without a clef, showing fingerings (0, 2, 3, 5) and accents, with 'Full' markings above the notes.

Guitar Pattern III

Guitar Pattern III Repeat till fade

The musical notation shows a single melodic line on a treble clef staff. It begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. This sequence is repeated twice, each time starting after a quarter rest. The final repetition ends with a quarter note C5. Above the staff, there are four upward-pointing arrows labeled "Full". The first arrow points to the first G4, the second to the first A4, the third to the first B4, and the fourth to the final C5. Below the staff, there are three measures of fret numbers. The first measure contains the numbers 0 and 2, with an upward arrow from 0 pointing to the first G4. The second measure contains the pairs (2, 4) and (3, 5), with upward arrows from 2 and 3 pointing to the first A4 and B4 respectively. The third measure contains the pair (12, 14), with an upward arrow from 12 pointing to the final C5.

XII pos.

Full Full Full Full Full

14 15 16 17

Full Full Full Full 1/2

XII pos.

15 14 12 13 14 15 16 17

Slide

Slide

Full Full Full P

XV pos.

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

8va -----
Full

P Slide

P Slide

12 15 12 15 14 12 14 12 14 12 14 12 14 12 12 10 12 10 10 12 10 0

1/2 1/2 1/2 1/2

P H

Ipos. 1/2 P 1/2 1/2 H 1/2 H 1/2

2 2 0 2 2 2 0 2 0 2 2 2 0 2 2 2 2

Slide Slide Slide Slide Slide Slide Slide Slide Slide

III pos.

Slide Slide Slide Slide Slide Slide Slide Slide Slide

3 5 3 5 3 5 3 5 3 5 3 5 3 5 5 2 2 2

1/2 1/2

P

XII pos.

1/2 P 1/2

2 2 0 2 2 2 2 0 2 12 12

Walk This Way

The first guitar solo shouldn't pose too many problems. One thing of interest is Joe Perry's use of the flatted five or G flat note as a passing tone to the F. The second solo section is a little tricky because some of the licks have wide interval jumps and string skips. Note that the 32nd note triplet should be picked in one downward stroke, skipping the G string. See the asterisk for picking. The third and last solo section is even trickier. The four bars after the unison bends are built around an E7chord. This gives the solo an interesting harmonic sound. This solo goes by fast so take your time when you learn it. Be sure to listen to the record to check yourself.

—BRAD STRICKLAND

Lick It Up

When playing the A5 chord always mute the strings lightly. To mute with your picking hand, place your palm on the strings, on or just before the bridge. This will dampen the strings, resulting in a percussive effect which Paul Stanley and Vinnie Vincent get in this song.

On the G5 voicing, be sure to let the open G string sound. By doing this you will get that ringing sound you hear on the record.

—BRAD STRICKLAND

Paranoid

When playing the guitar pattern #1 be sure to lightly mute the E5 and D5 suspended, but NOT the G5 to D5 change. Let that ring out. The muting technique on this one is the same as that in *Lick It Up*.

Guitar pattern #2 should find you muting the E5 in the eighth note pattern (♩♩♩♩) but not in the first part of the pattern.

—BRAD STRICKLAND

Steppin' Out

Clapton plays some bitchy guitar on that tune. It's real arrogant stuff. That's when Clapton was at his best, I think. That's what attracted me to him in the beginning, his real cocky sound. It sounded like he was spitting out notes. I memo-

rized all the songs from that Bluesbreakers album.

—NEAL SCHON

When I was growing into being a guitarist, I used to jam daily with every guitarist I could find. We'd find a drummer and a bass player and two or three guitarists, and we would take solo after solo. *Steppin' Out* was probably the most played song in my circle of friends. There were two versions of that song, the one with Mayall and the one on the *What's Shakin'* album. That was a very important song for becoming a blues player in the 70s.

—SAMMY HAGAR

When playing this solo be sure to pay close attention to the string bending. Clapton gives a doctoral thesis on string bending on this song. Because of notation limitations we can only come close to what is happening. Listen to the record to get the feel of Eric's technique.

Watch for * which is the symbol for back-picking. This means to pick the group of notes in one motion by moving the pick upward across the strings. It's a speed technique that is usually used when the group of notes spell a chord.

Also watch for position changes, marked by roman numerals. This will aid you greatly with your fingering for any song in the magazine.

—BRAD STRICKLAND

Your Love Is Driving Me Crazy

If you can play a rhythmic guitar part and sing at the same time, you're doing well, because that's a task in itself. This song isn't that difficult to sing and play at the same time, but it's also not the simplest. It's in the key of A and the riff is played with the open A chord at the bottom of the neck. It's not a bar chord; it's the old folk A chord. All you do is let the A ring and move the same chord to the B position, and then to the C position. The song is all kind of built around that position.

The chorus goes to the same A chord, with your pinky on the major

7th note, G on the high E string. That's real important, because without that note you can't sing the harmony. It's very hard to hit a half step flat unless you're a naturally terrible singer.

—SAMMY HAGAR



PARANOID

As recorded by BLACK SABBATH

(From the album PARANOID/Warner Brothers K 3104)

Words and Music by

Anthony Iommi, John Osbourne,
William Ward and Terence Butler

E5 7fr. D5 10fr. G5 10fr. E5 XII pos. G XII pos. C5 III pos. D5 V pos.

Brisk 4 (♩ = 168)

* E5

H H H H H H H 4 times

T 4 H H H H
A 4 7 9 7 9 7 9 7 9
B 4 7 7 7 7 7 7 7 7

E5

Fin - ished with my wom - an 'cause she

Guitar Pattern 1

E5

D5 x pos. G5 D5 E5 XII pos. G XII pos.

could - n't help me with my mind.

D5 x pos. G5 D5 E5 XII pos. G XII pos.

Guitar Pattern 1

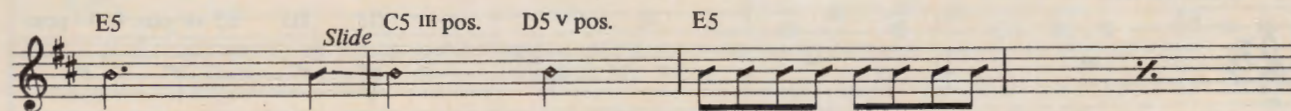
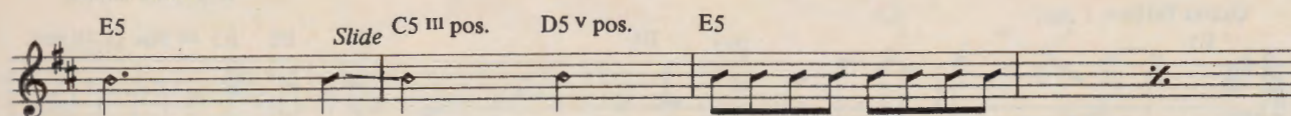
D5 x pos. G5 D5 E5 XII pos. G XII pos.

Peo - ple think I'm in - sane be - cause I am frown - ing all the time.

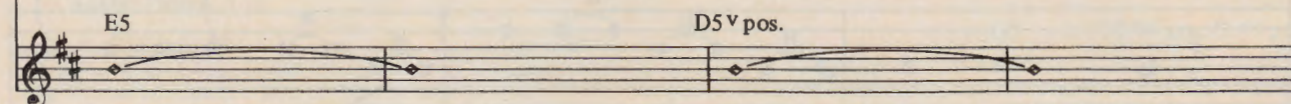
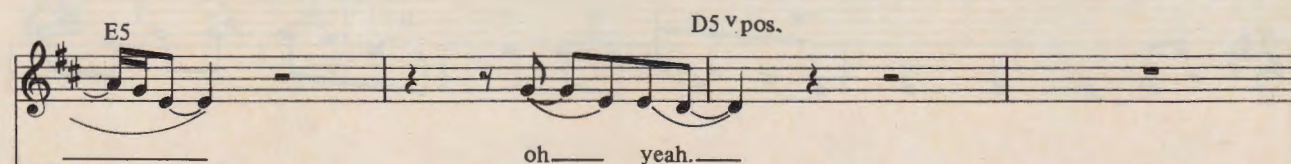
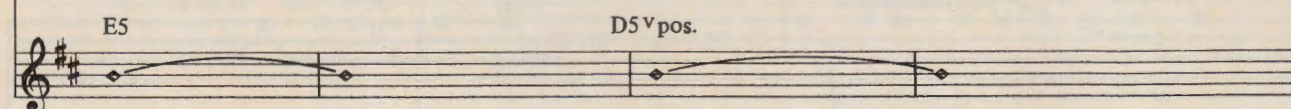
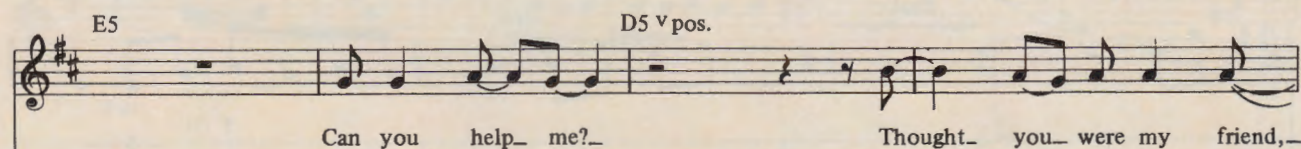
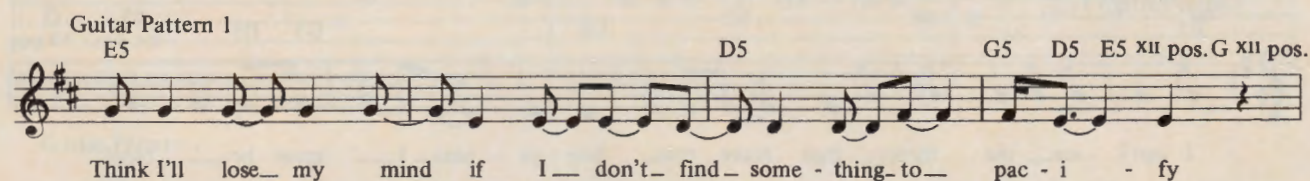
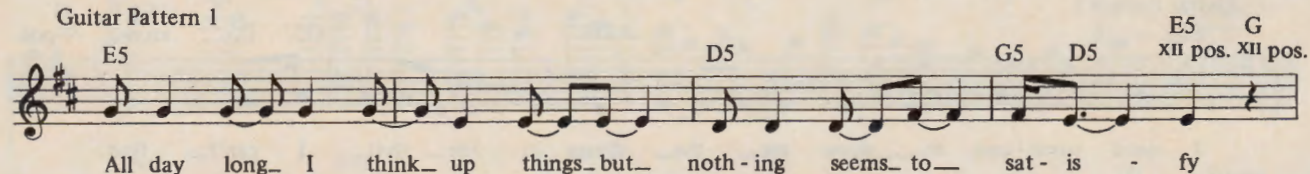
*Not the Key of D, but a transposed Dorian mode on E: (E, F♯, G, A, B, C♯, D, E).

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Guitar Pattern 2



Guitar Pattern 1



PARANOID

As inspired by DIANE MESSIAH

Guitar Pattern 1

E5 D5 G5 D5 E5 XII pos. G XII pos.

Guitar Pattern 1

E5 D5 G5 D5 E5 XII pos. G XII pos.

Guitar Pattern 1

E5 D5 G5 D5 E5 XII pos. G XII pos.

I need some - one to show me the things in life that I can't find.

Guitar Pattern 1

E5 D5 G5 D5 E5 XII pos. G XII pos.

I can't see the things that make true hap - pi - ness, I must be blind.

Guitar Pattern 1

Solo Full Shake Slide H H

III pos.

Full Shake

Slide

I pos.

III pos. Full Shake Slide I pos.

H H H H H Full P Full

II pos.

XII pos.

Full

Full

II pos. XII pos. Full Full

Guitar Pattern 1

Guitar Pattern 1

Guitar Pattern 1

Guitar Pattern 1

E5 D5 G5 D5 E5 G
xii pos. xii pos.

Make a joke_ and I_ will sigh_ and_ you will laugh_ and_ I will_ cry.

Guitar Pattern 1

E5 D5 G5 D5 E5 G
xii pos. xii pos.

Hap - pi - ness_ I can - not feel_ and_ love_ to me_ is_ so un - real_.

Guitar Pattern 2

E5 C5 III pos. D5 V pos. E5

Guitar Pattern 2

E5 C5 III pos. D5 V pos. E5

Guitar Pattern 1

E5 D5 G5 D5 E5 G
xii pos. xii pos.

And so as_ you hear_ these words_ tell - ing_ you now_ of my_ state,

Guitar Pattern 1

E5 D5 G5 D5 E5 G
xii pos. xii pos.

I tell you_ to en - joy life_ I_ wish I could_but_ it's too_ late!

Guitar Pattern 1

E5 D5 G5 D5 E5 G
xii pos. xii pos.

Guitar Pattern 1

E5 D5 N.C. Shake

Shake

BLACK SABBATH

STILL PARANOID AFTER ALL THESE YEARS

by Steve Gett

Imagine if, after playing the guitar for three years, one day a couple of your fingertips were accidentally chopped off at work. It's by no means a pleasant thought, but in fact that's exactly what happened to Black Sabbath's Tony Iommi when he was 17.

"I lost them under a guillotine at the factory where I was working," he recalls, "and was told that I'd never be able to play guitar again. By then I was already hooked on the instrument and couldn't believe that I'd have to stop.

"So I just carried on trying and eventually made some plastic tips, which I took to the hospital so that they could make proper ones for me to use. Even after that though, it was hard and I had to completely re-adjust my style of playing because, for a start, you can't feel the strings with the tips.

"There's certain things, chords especially, which other guitarists can play that I can't. So I've found I've had to discover different ways of doing them. I still have to wear caps and if I break one it's a bit like having to stick the end of your finger on again!"

Sheer determination has paid off for the guitarist. Since his accident he's gone on to become one of the driving forces behind one of the world's most popular heavy metal bands.

Black Sabbath are now in their 16th year and in some ways it's amazing that they're still going after



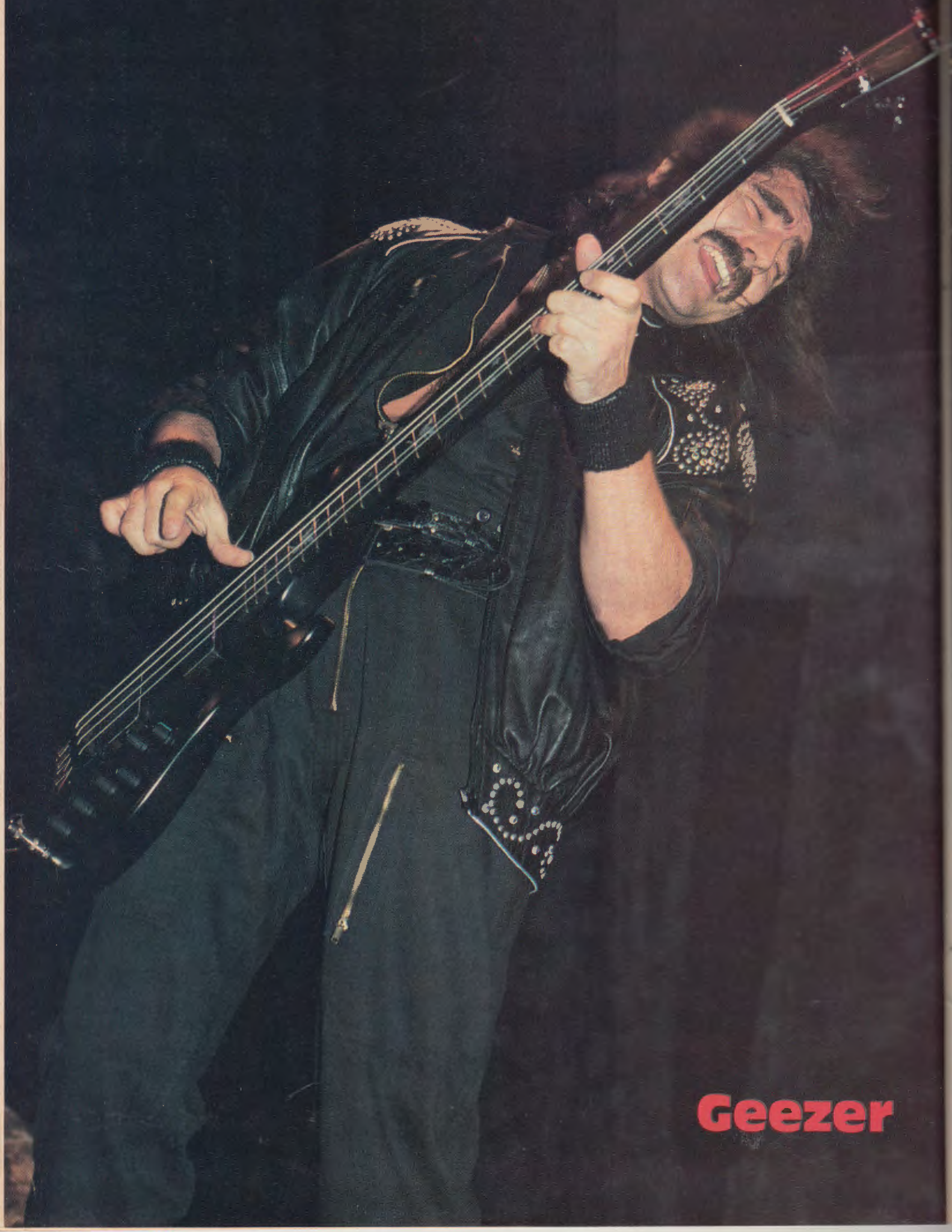
Terry Savold

such a long time. Tony Iommi and bassist Geezer Butler may be the only surviving original members, but over the years the two musicians have survived line-up changes and managerial conflicts enough to be the end of most bands.

Towards the end of last year Sabbath re-emerged with the powerful **Born Again** album and, with

the arrival of former Deep Purple vocalist, Ian Gillan, and ex-ELO drummer, Bev Bevan, proved that they were still very much a force to be reckoned with.

The story of the Sabs initially began back in 1968, with the merger of two British Midlands groups—Mythology, featuring Iommi and drummer Bill Ward, and Rare Breed,



Geezer

which included Butler and a fellow by the name of John "Ozzy" Osbourne on vocals.

"Both bands used to play alternately at a club in Birmingham," remembers Tony, "and Geezer used to go out with somebody who lived near me, so I'd see him quite often. One day he and Ozzy popped by to see if I knew any drummers and it happened that Bill was in the house. Mythology was just breaking up and so that's how the four of us got together."

During his Rare Breed days, Geezer was actually a rhythm guitarist, but he switched to bass shortly after the new band had been formed.

"When we got together with Tony and Bill, there was another guitarist and a saxophonist, who later left, so I just decided to change to bass," he explains. "At the time, I was playing a Fender Telecaster, so I tuned the last four strings down and played it as a bass. It was a bit hard at first, but I soon found that bass suited me better because I was a terrible rhythm guitarist!"

After whittling the line-up down to a four piece, the lads decided to call themselves Polka Tulk, which was the name of the local Indian emporium! However, this was swiftly changed to Earth. Unable to get bookings in Birmingham, they travelled further north to Carlisle, where Mythology had been based for a while, and it wasn't long before they'd arranged their first concert. Geezer was still using his converted Telecaster and had to borrow a regular bass for the occasion, which only had three strings.

"The whole gig was an absolute racket!" laughs Tony. Shortly afterwards the group somehow arranged several dates in Germany. It was on their return to Britain that they dropped the name Earth, after discovering that there was already a recording band with the same monicker. According to Tony: "We went with the name Black Sabbath as soon as we'd written that particular song. In fact, I'd say that number was the major influence on our musical direction. The first time we played it in a tiny club, the reaction was incredible. The rest of the stuff we

were doing was 12-bar blues and the audience went nuts."

The Sabs gradually built up a healthy following in their local area and soon they went down to London in search of a record deal. "Nobody wanted to know us," claims Geezer, although admitting that they were a fairly scruffy bunch of individuals.

Tony: "When we went to the Marquee Club in London, we'd have to try and find the smartest of us to go in first, so that they'd let us in. The first time we ever went there, as we walked in the guy at the door went, 'Look at the state of you lot' ... and it got worse as we came in!"

Securing record company interest wasn't easy, the basic problem being that Sabbath found it extremely difficult to get any live work to showcase their music. "It was bloody hard to get gigs!" states Geezer. "What we used to do was go and pick clubs that Jeff Beck was supposed to be playing, because he was renowned for not turning up. We'd bring all our guitars and amps

with us and after they got fed up waiting for Beck, they'd say, 'Is there a band that can come up and play?' We'd go, 'Yeah,' because we had the van outside. That's how we got our gigs!"

Such persistence finally led to a recording contract and by the beginning of 1970 the debut **Black Sabbath** album had been released.

"We did the whole thing in two days," Iommi recalls, "and that included the mixing and everything. It didn't occur to us just how quick that was back then because we were doing everything, including all the vocals, live in the studio."

The trickle of rainfall, the toll of the bell and the doom-laden sound of thunder opened what must surely rank as one of the classic heavy metal records, alongside Purple's **In Rock** and the second Zeppelin opus. The timeless quality of the Lp is quite amazing. Aside from the outstanding title cut, there were other gems, such as *The Wizard*, *N.I.B.* and *Evil Woman*.

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Sabbath played their first U.S. dates in September '70, but as Geezer points out: "We were originally going to go in July, but then the Charles Manson thing happened, so the agency wouldn't let us go over. A lot of the press had been branding us 'satanists,' so we had to postpone until the whole thing blew over, because of the black magic tag."

Coinciding with their debut American visit came the second album, which was originally titled **War Pigs**. This was changed after a series of complaints from U.S. radio stations, and also due to the inclusion of a two minute song that was to be a big turning point in the group's career. The tune, called *Paranoid*, which was to become the LP title, was a big hit single and became something of an anthem for the Sabs.

"We still have to play it," reckons Geezer, "because people would feel cheated if we didn't. We once tried to drop it from the set, but it was ridiculous, and we had to put it straight back in."

Masters of Reality was issued in 1971, and non-stop touring led to a good deal of illness and exhaustion within the band, which eventually forced them to cut down on their roadwork. Nevertheless, they continued to put out albums on a regular basis and efforts like **Sabbath Vol. 4, Sabbath Bloody Sabbath** and **Sabotage** helped to consolidate their success. The severely underrated **Technical Ecstasy** was re-

leased in 1976, and at the beginning of the following year the Sabs moved to the states, to avoid paying a ridiculous 83% income tax to the British inland revenue. They set up base in Los Angeles.

Rumors were soon rife that Ozzy was leaving the band, but a (now) ironic statement was issued that declared: "If one member of the group left, it really would be the end of Black Sabbath." Osbourne did in fact quit at the end of '77 and his place was taken by ex-Fleetwood Mac and Savoy Brown vocalist, Dave Walker. The latter made his debut appearance with the band on a British television show, but by January '78, The Oz had returned.

Sabbath were to spend the rest of that year celebrating their 10th

the news that Geezer had decided to quit and had flown back to Britain. Could this be the end? Evidently not, since Ronnie Dio was then confirmed as the official replacement for Ozzy, and Geezer came back a couple of weeks later. And so a new Black Sabbath was born. . .

A lot of fans were in an uproar about Dio's arrival though, and certainly Ozzy didn't hold out much hope for his successor. At the time, he commented: "Ronnie Dio's a nice guy and he's got a great voice, but I think he's going to have to wear a bullet-proof vest if he ever gets up there singing *Iron Man* and *Paranoid*. He's really got his work cut out for him. Replacing a singer in a band is the hardest job."

In spite of everything, Ronnie



Left to right: Ian Sieman, Iommi, Geezer Butler, Bev Bevan

anniversary on the **Never Say Die** tour. Opening up for them on many of those dates was a young bunch of Los Angeles rockers called Van Halen. All remained quiet on the Sabbath front once that tour was over, and it wasn't until June 1979 that their silence was broken by a rumor that Ozzy had split again. At that juncture the band was in Los Angeles, preparing for another stateside trek, and apparently Ozzy had been sent home "to get himself together."

Former Rainbow vocalist, Ronnie James Dio, was said to be helping out on a temporary basis, but the Sabs future had begun to look decidedly shaky. The possibility of a complete split was then fortified by

Dio proved he was capable of handling the job. He made an excellent debut appearance on the 1980 **Heaven and Hell** album. Shortly after it was released, Sabbath returned to the stage in Britain and while naturally there were those who would never accept a Black Sabbath without Ozzy, for the major part the fans warmed to Dio. By the fall of that year, the Sabs were touring the states. It was at this point that Bill Ward was forced to leave due to health problems. He was swiftly replaced by ex-Derringer drummer, Vinnie Appice.

The line-up of Iommi, Butler, Dio and Appice recorded **Mob Rules** in 1981 and continued to tour, but by the end of '82 a considerable

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The Supersession is an idea whose time has come . . . again. After a decade of doldrums, rock musicians are suddenly breaking traditional ranks to form impromptu configurations, born of creative chemistry rather than the deadly physics of the bottom line.

Thus, Jeff Beck and Eric Clapton and Jimmy Page get to lock licks on the stages of the world, together again for the first time. Queen's guitar monarch, Brian May, unloads his gear in Eddie Van Halen's backyard for a fruitful fortnight of blues jamming. Longtime rock 'n' roll buddies, Neal Schon and Sammy Hagar, finally shake loose of their multiple obligations to partake of a mad month of personalized music. After years of giving the people what they want, these musicians have taken the opportunity to give something back to themselves: the gift of music. In the cases of Schon & Hagar and May & Van Halen, the results of their labors have become available on wax. As far as Beck, Clapton & Page (their Albert Hall performance was videotaped), a live album would seem to be inevitable, but as yet one has not been announced.

Stretching back years in the jazz world, the Supersession concept was a while invading the rock sphere. In the 50s, staff songwriters and aging session men dominated the scene. It wasn't until the Beatles broke the American marketplace that rock 'n' roll was even vaguely considered music at all. The Beatles' main contribution, at first, was in helping music people raise their consciousness level. Not only were rock 'n' rollers pretty but they could write and play their own songs, too. Then Michael Bloomfield came along, with his blistering blues guitar, leading to the great Guitar Debates, in which, depending on what part of the country you came from, your favorite player was either Bloomfield, Clapton, Hendrix or Danny Kalb, of the New York-based Blues Project. The Debate wasn't what mattered: the argument was. With the

infusion of blues, blood, sweat and dexterity, a new generation of musicians changed rock 'n' roll to rock. Though most of them couldn't even swear in the same league as jazz musicians, they could, and often did, jam on the same stages, in Chicago, and elsewhere. When they stepped into the spotlight in their own bands, sometimes the solos went on forever, simultaneously purging the soul and educating the player.

So you had the **Super Session**

album, with Bloomfield and Al Kooper, once of Blood, Sweat & Tears, arguably the first new generation jazz/rock band with horns, and Steve Stills, who seemed to inspire supersessionizing wherever he played, whether in Buffalo Springfield, with Neil Young and Richie Furay and Jim Messina or Crosby, Stills & Nash, with David and Graham, or CSNY, reuniting with lonesome Neil. Why Stills was considered by so many primo musicians to be super is a

From left: Page, Beck, Wood, Fairweather-Low and Clapton at the Arms Benefit.



Springsteen, Browne and Petty at the MUSE Benefit.

SUPERSESSIONS

question not answered here, and it's doubtful if it will ever be answered. Nevertheless, in that star-studded Super Session confab, as in many that followed, the event proved more memorable than most of the music.

If the Super Session album was a wax event, Eric Clapton's foray into Blind Faith was largely a media event. Brokered into existence by bottom line engineers, Clapton was teamed with ex-Traffic boy genius, Stevie Winwood, and everybody's all-England drummer, Ginger Baker, along

with former Family-man Rick Grech. Blind Faith was a fearsome foursome that actually took to the road and lasted all of one album. Better was the Clapton-Duane Allman lick splitting on Derek & the Dominoes **Layla**, most notably on the title track and *Why Does Love Got to Be So Sad*. More to the musical point were collaborative albums by Pete Townshend and Ronnie Lane, the wonderful **Rough Mix**, and John McLaughlin and Carlos Santana, the ineffable **Love, Devotion & Surrender**. Neal Schon and Jan Hammer have teamed, but since Hammer collaborates with everyone under the sun, that may not count.

Charitable occasions and benefits also seem to bring out hordes of musicians, eager to interact, whether it's for MUSE (Jackson Browne, James Taylor, Bruce Springsteen) or Bangala Desh (George Harrison, Bob Dylan, Eric Clapton). Amnesty International held the Secret Policeman's Ball (Pete Townshend, John Williams, Monty Python), and the Other Ball (Sting, Eric Clapton, Jeff Beck, Phill Collins). Updating Bangala Desh, the Concert for Kampuchea (Queen, the Clash, McCartney, the Who, the Pretenders, Robert Plant) aided starving children. McCartney, in fact, brought his famed Rockestra: including Townshend, Gary Brooker. On the other hand, the Music From Free Creek extravaganza (Ronstadt, Rundgren, Beck) was more notable as a photo opportunity, without a camera in sight. But all of these events, like Woodstock, linger in the memory as musical moments that exist outside of relative musicianship.

With the fading of the Woodstock vibes, and the arrival of the second Super Session album, gilding the lily, many musicians were content to hide out in money-making operations. A back to business ethos ensued, favoring successful formulas over spontaneous combustion. Now; however, into the 80s, the most successful of these new post-Woodstock-era musicians have come out of the vault to expose their chops to a new generation of listeners (and some of the aging Woodstock frontliners, as well). You can't get more successful than Eddie Van Halen, Neal Schon and Brian May. True, Sammy Hagar may not be as wealthy, but even he has a vocal and energetic national following. So these new Super Session twin-guitar outings may represent a little stretching, may reflect just the slightest bit of boredom with the repetition a monster band like Queen or Journey or Van Halen requires. After all the years and units sold, these guys yearned to breathe free, at least in the studio for a session or so.

Schon and Hagar went considerably beyond the casual jamming of Brian May and Eddie Van Halen. They actually formed a band (with Michael Shrieve on drums, and Kenny Aaronson on bass) and took the show on the road. Now that the results are in for both of these duos, they may or may not inspire them or like-minded Super others to repeat the experiment. But at the very least they'll provide needed respite and perspective to the musicians involved, enabling them to return to their normal labors refreshed and enhanced.

Their bankers will be pleased.



Townshend, McCartney, Edmunds and Rockestra, at the Concert for Kampuchea.

OF THE

by *Spencer Benedict*

80s

SAMMY HAGAR and NEAL SCHON

GUITAR: What attracted you to each other in the first place?

NEAL: Sammy's got a rawness about him, and he's got this energy for the type of music we choose to play. He's a great screamer. Listen to the song *Motor Scooter*.

SAMMY: The first thing that drew me to Neal was that he and I happen to like the same old songs. Anytime you jam with somebody, the first thing you do is say, what are we going to play? With Neal there was no question. Anything I liked he loved and knew how to play. The first thing we ever jammed on was *Rock Candy*, which was a Montrose song I had written. Then we did *Gimme Some Lovin'*. If I said to Neal, let's do a Hendrix song, he'd say, *Fire*. I'd say, great. Whichever one of us picked a song, the other knew it. I've jammed with many people in my career and many people come up with things where I say, no way, I'm not jamming on that song. So Neal and I were content for about three years just to jam together any time we had a chance.

GUITAR: How do you compare this to the **Brian May and Friends Star Fleet Project**?

NEAL: This isn't a jam session like theirs. It's got much more substance to it as far as songs. We have actual songs that are good songs. It's still a spontaneous thing, but it has a little more form than a jam. There's song validity to it.

Continued on page 50



Randy Bachman

CORPORATE



BRIAN MAY and FRIENDS

GUITAR: This is the first time Eddie plays a straight blues style on record. He always said that Clapton was his hero, but I've never heard it in his playing before.

BRIAN: Generally when I see Eddie after not having seen him for a while, my first reaction is that I don't want to play anymore. Honestly, he just blows me away. He's so full of musical fireworks. He gives me the same kind of feeling I had seeing Hendrix play. I really want to watch, I don't want to play. He says to me, "Don't be stupid." And when we start playing together I do feel good. We're able to blend, because we have a similar kind of philosophy toward playing. But we play very differently.

GUITAR: What is that philosophy?

BRIAN: I think we both regard guitar playing as something which is useful for the groups that we play in, but that's not the only thing we're doing it for. We're playing guitar for its own sake because we like to speak through the guitar. The way we've come up is making records and being in a band. As part of that band you play guitar in a particular way, but that's not the only way we play. I know for a fact when we played back the tapes, Edward turned to me and said, "I don't believe I played like that. I don't remember playing that style since I was 16." I felt the same thing. I couldn't remember when I played that relaxed and thought so

Continued on page 52

Jeffrey Mayer

VACATIONS

SUPERSESSIONS OF THE 80S

Interviews by John Stix

SAMMY HAGAR and NEAL SCHON

Continued from page 48

GUITAR: Do you see it as a **Super Session** of the 80's?

NEAL: I guess you could interpret it like that. But it doesn't sound like Cream or Hendrix. It sounds somewhat like Led Zeppelin, but then it doesn't. I guess it's coming from that era, but with a newer sound and original material. It's not a blues jam, it's a rock jam. I don't want to call it heavy metal, but it's hard, fast and melodic rock 'n' roll.

SAMMY: I would say it's Rush meet Zeppelin and the Police meet Pink Floyd. It's not copying those people, but it has things they do. It has the heaviness and the dark side of Zeppelin. It's got the intellect and lyricism of Pink Floyd. There's a lot of conceptual ideas going on there. It has the timing and some of the more musical things of Rush. Michael Shrieve has always played in his style, but today we can call it a cross between Neal Peart and Stuart Copeland. I'd say this is a 90's version of Blind Faith. That was sort of the same concept. They probably knew they couldn't work together forever and just liked each other. They just did it. Maybe that's a good example.

GUITAR: Will you do a second album?

NEAL: Maybe in a year, I'd like to do a studio album and a short tour.

SAMMY: Personally, I don't want to let this thing die. It was too good. The combination of Neal and I brought our creativity to a wonderful thing. It worked under pressure because of the experience that Neal and I have after all these years under totally different circumstances. That this circumstance was so unique inspired us. We were just bubbling with great ideas. We approached this thing saying we can do anything we want here. Even if we don't release an album it's just fun. We don't have to be Journey or Sammy Hagar. Let's do things that we've wanted to but have been afraid to. Let's experiment. With that kind of pressure, it did so well. I would love to see what we could do at a leisurely pace in the studio. At a time when we have



From left: Hagar, Michael Shrieve, Schon, Kenny Aaronson.

a few shots at it trying to make a real polished album.

NEAL: We were worried the whole time that we weren't going to be able to pull it off. That was the challenge, to pull it together. In a sense what I've done with Jan Hammer was easy. We'd go in the studio, write a song, lay it down right away and then forget it and write another song. You don't have to learn them unless you go out on the road. It's hard to write a song, move onto writing another new song, and have to remember the song you just wrote, and then be ready to play them all live! That's a big mental challenge. With Journey we don't spend all that much time either. We spend about a month writing before we go into the studio. But we need at least another month or two after that to go in and learn the stuff. With this we rehearsed five or six days a week. Then we needed a day to let our ears rest, because we played awfully loud at rehearsals. Everybody only had a month free to do this, so that was our time limit. We wrote the songs the first two weeks, and then prepared to play them live in the next two. It wasn't that much time at all if you think about it. A month is not that long for somebody to put together a band, write songs, and get ready to play live performances. One thing I want to say about this

album is that it's the first time anybody has used this concept. It was my idea to record live and I'm gonna keep all my live solos, all the live tracks. We'll fix up some vocals and add background vocals. I might add some rhythm guitars. But I don't want people to think we went into the studio and redid things. We are going to refine it like a studio album, but it's gonna have all the rawness of the live takes. I've been wanting to play in a trio like this probably before I even played with Santana. There's so much pressure on the guitarist in a trio to make it sound good. You've got to cover rhythm guitar and spontaneously be able to play solos. I've wanted to feel that pressure since I was a kid. I've probably been frustrated all these years that I never did it. So you could say I finally decided to get it out of my system.

SAMMY: We did in a month what a normal band does in a year. I'm so proud of what we did and the quality of the end result will set precedents. We formed a band, wrote the material, rehearsed it for a live show, played the shows and recorded the material in a month's time. That's unbelievable. We had one thing in our favor. I insisted to the record company that I have final say. I'm the one with the solo career and my name is first on the record. A lot of

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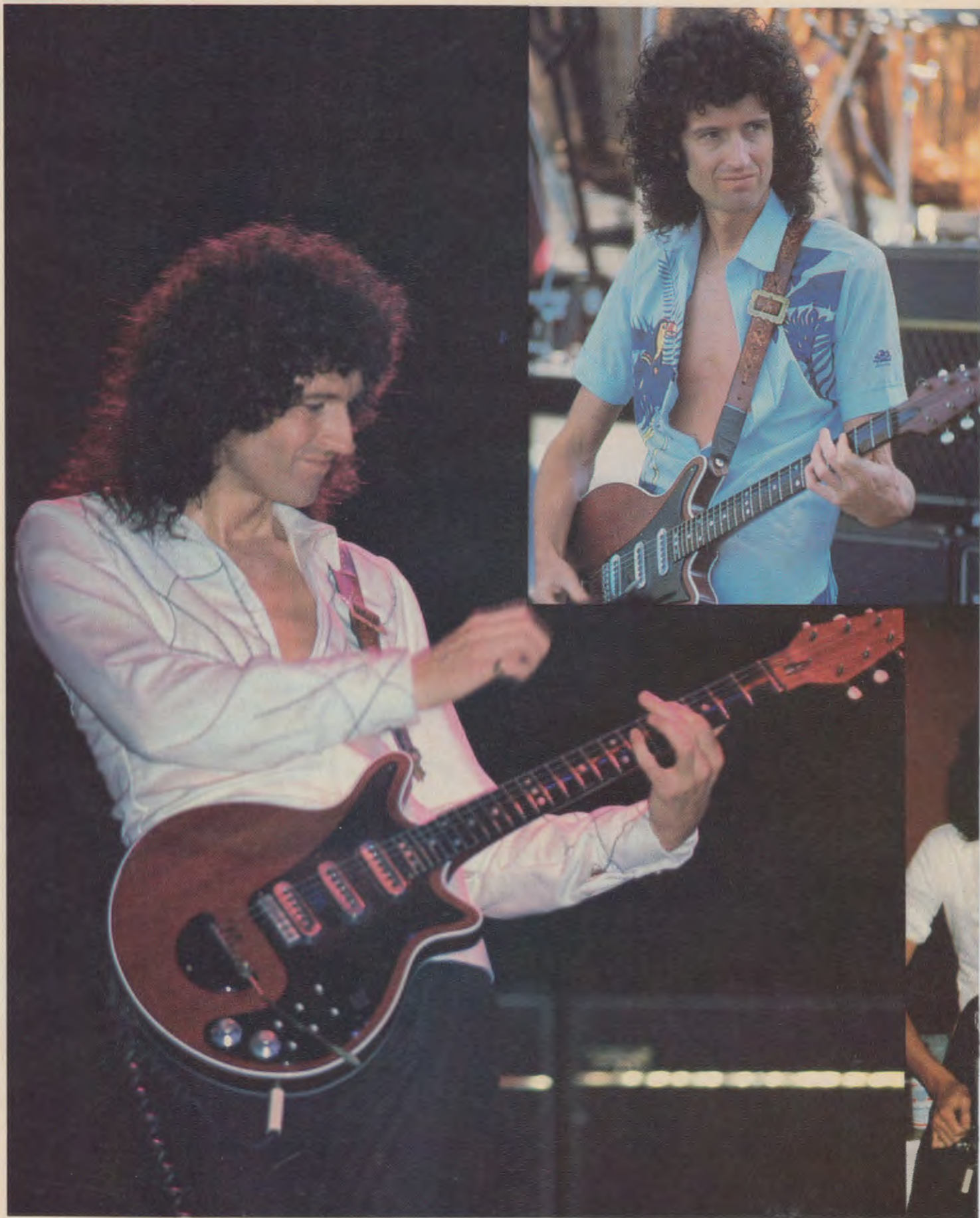


Randy Bachman

BRIAN MAY and FRIENDS

Continued from page 49

Jeffrey Mayer



much about what I was playing rather than feeling part of something that has to impress people. It was refreshing.

GUITAR: I was surprised that your guitar style didn't sound anything like what you do with Queen.

BRIAN: It's funny that you should say that. I hadn't thought of it that way. We were in a different situation, a different world.

GUITAR: A world where you left the warts in?

BRIAN: That's right. That's one of the big things about this record for me. I'd call it a kind of rock music with the mistakes left in. It occurred to me that you never hear people just enjoying each other's playing. Everything is so high-powered these days. Normally, if you took this to a record company they would say, clean it up, edit it down, overdub and make it into a real record. In this case Capitol knew immediately what I was going for and let it come out as is. It's not a statement, it's just a bit of fun.

GUITAR: Originally it wasn't your intention to put this out.

BRIAN: I had already put it away and was doing my next project, producing a group in England called Heavy Petting. I happened to play a cassette to one of the guitar players who was very into Edward's playing. When he heard the tape he said, "You must be kidding. If you're not going to put this out, you're wasting a real opportunity to let people hear something different." I started thinking maybe he's right. When I got back to America I rang up everybody involved and they said do what you like.

GUITAR: It's my guess that *The Star Fleet Project* would have been pretty far down on your list of possible ideas for a first solo album.

BRIAN: It's not really a solo album. It's a record of a nice couple of days that we spent cooperating. It's like a snapshot. It was totally spontaneous. We didn't come together as musicians first, but more as friends who respected what each other did.

GUITAR: The tune *Star Fleet* seems to want to be a real song as opposed to the jam quality of *Let Me Out* and *Bluesbreaker*.

BRIAN: I had *Star Fleet* on my brain, because I'd been watching this children's tv science-fiction series in England called *STAR FLEET*. It had a couple of verses on the end of the theme which were done simply with a synth, voice and drums. All the time I could hear the way it could be done with a guitar approach. I was dying to do it and I knew it couldn't be done within the framework of Queen. I became quite obsessed with recording this tune. At first I wanted to do it purely for myself to see what it would be like. It wasn't intended for public release at all.

GUITAR: Had this particular group of players done anything together before these sessions?

BRIAN: Never. I think that's why we captured some magic on this mini-album. I had played a few notes with Edward at his own studio. But it was very much sort of blast away and disorganized. I thought it would be nice if I could get all these people for a start. Then I wanted to have

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From left: May, Van Halen, Chen, Gratzner.



Tablature Explanation see pg. 95

STEPPIN' OUT

As recorded by ERIC CLAPTON

(From the album JOHN MAYALL'S BLUESBREAKERS, Featuring Eric Clapton/London PS 492)

*Words and Music by
James Bracken*

Bright blues (♩ = 190) (♩ = ♯♩ = ♯♩)

III pos.

G

Full

D

N.C.

Full

D

G

N.C.

Full

G

Slide

V pos.

Sl.

To next chorus

Fine

G

G*

3fr.

10fr.

8fr.

* Rhythm guitar plays ♩ 7 ♩ ♩ ♩ rhythm.

** Blues in G; key signature is a convenience.

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1/2

1/2

5 5 3 8 (8) (8) 8

G Full 1/2 Full Full C Slide 1/2

Full 1/2 Full Full III pos. Slide 1/2

8 6 3 5 3 5 3 5 7 5 5 5 3

G 1/2 Full Full Slide Slide Slide 1/2

Full Full Full V pos. Slide Slide Slide 1/2

5 3 5 3 5 3 3 5 3 5 5 3 5 5 6 7 7 6 3 5 3 5 3

Slide I pos. V pos. VIII pos. Full Full 3

5 3 5 3 1 3 1 3 8 8 10 10 8 11 11 8 10 9 8 10

Slide

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with various musical notations including eighth notes, quarter notes, and rests. Above the staff, there are performance instructions: 'Full' with an upward arrow, 'C' (Crescendo), and 'P' (Piano). A triplet of eighth notes is marked with a '3' and the instruction '*Back pick'. The second system consists of three staves. The top staff continues the melody, while the bottom two staves provide a harmonic accompaniment using a simplified notation system with numbers (5, 3, 6, 7) and rhythmic markings. This system includes further performance instructions: 'III pos.' (third position), 'Full' with an upward arrow, and 'P' (Piano). The score concludes with a final measure on the top staff of the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff and includes several triplets marked with a '3' and a 'V' above them, indicating a vibrato or a specific articulation. The melody is accompanied by a bass line consisting of a series of eighth notes. The second system continues the melody and bass line, with the word 'Slide' appearing above the melody in the final measure. The score is labeled 'III pos.' at the end.

Organ solo

G

I pos.

III pos.

G

C

G

D

C

V pos.

III pos.

G

G

V pos.

VI pos.

H

H

Slow bend $\frac{1}{2}$

Full $\frac{1}{2}$ 3 C

XI pos.

XII pos.

G $\frac{1}{2}$

D

C

X pos.

G

XV pos.

Sva

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Full P

Full P

XVIII pos.

XV pos.

Slide

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments and dynamics. The bottom staff is a six-string guitar fretboard diagram with fingerings indicated by numbers 1-5.

Top staff annotations: *G* Full, *H*, Full, *C*, $\frac{1}{2}$.

Bottom staff annotations: Full, *H*, Full, $\frac{1}{2}$.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat. It includes an *8va* (octave) marking. The bottom staff is a six-string guitar fretboard diagram.

Top staff annotations: *H* *G*, Full, Full, Full Full, Full, Full, Full *p*.

Bottom staff annotations: *H*, Full, Full, Full Full, Full, Full, Full *P*.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat. The bottom staff is a six-string guitar fretboard diagram.

Top staff annotations: $\frac{1}{2}$, $\frac{1}{2}$, Full.

Bottom staff annotations: $\frac{1}{2}$, VIII pos., $\frac{1}{2}$, Full.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat. It includes a *D.C. al Fine* and *N.C.* (No Chords) marking. The bottom staff is a six-string guitar fretboard diagram.

Top staff annotations: Full, (Full shake), $\frac{1}{2}$, $\frac{1}{2}$, *D.C. al Fine*, *N.C.*.

Bottom staff annotations: Full, (Full shake), $\frac{1}{2}$, $\frac{1}{2}$, III pos.

BRIAN MAY and FRIENDS

Continued from page 53

some direction to it. So I played everyone a couple of songs and said, "Do you fancy kicking these around?" They said it would be great. So everybody knew roughly what was in my head when we went in. We literally rolled the tape and tried them out. I wanted to set it up so everybody could do their bit and have their freedom, particularly Edward. *Star Fleet* was designed to have all these little sections where we could trade little licks and then he gets his bit where I wanted him to let loose, which he did to amazing effect. He's so inspiring to play with. **GUITAR:** *Star Fleet* is the only tune where you give a taste of your signature Queen sound.

BRIAN: On that day we both said we wanted to have our sounds on it. So I did my usual thing with harmony guitars. I did that more or less just to have the feel of me being there. I wanted to mix our two approaches because I'd never heard anything like it. Usually Edward solos with nothing underneath him but a rhythm section. I wanted to hear him with a backdrop of me. It was like painting a picture with these different ingredients. Phil Chen is very much a part of this as well. He's a different kind of bass player from the people we usually work with. Alan Gratzer is also a different kind of drummer from our own drummers. I wanted the whole chemistry to have as much chance as possible to react together. It was an interesting mix, like playing with a whole new palate of colors.

Fred Mandel played most of his keyboard parts live, although I think we did some bits afterwards. The intro was Edward and I jamming and working into trying to find the tempo. Then we looked up, counted off and bang! The whole song is a real take, which is what we wanted it to be. It's the same with the ending on the album version. Once we finished the song Edward felt like he couldn't stop, which is how he generally feels. He's a totally impulsive player. He carried on himself and we all piled back in and played around with it. When it was over we all knew that was the one. I think it was the first full take. The other

takes became too easy.

GUITAR: Was the second day of sessions more just for fun?

BRIAN: Yes, I wanted to try *Let Me Out*, which is a semi-blues. Again I wanted some structure. I didn't want it to be completely undisciplined. I felt to get the maximum out of people you have to have something there to bounce off. Edward and I did alternate solos in the middle. By this time we'd relaxed with each other and realized it was working. We were enjoying ourselves and everybody was blending in and listening to each other. In my mind there are no clichés at all in that.

Everyone is thinking and no one is playing faster than they can think. For a time I didn't listen to it and thought it was probably not very interesting for anyone else to listen to because it's largely improvisation. The way it turns out, it's improvisation as a group experience, which seldom happens. So often I've played a 12-bar blues with people and enjoyed it, but at the same time felt it's not that worthwhile because you do your bit and the other guy does his. With this song we were in synch. I feel very good about it.

For *Bluesbreaker* there was no planning at all. The only thing that happened before we started was a discussion about Eric Clapton and the John Mayall *Bluesbreakers* album. We were saying what an inspiration that was for all of us. It was one of those 'do you remember this lick' conversations. To be quite honest, I didn't know the tape was running when we started playing. I don't think anybody knew. Luckily Mike Beiriger, our engineer, had the presence of mind to flick it on. For me now, that's my favorite part of the whole thing. I like it more than the others because it's totally free. I dedicated it to E.C. because that was really where it was at.

GUITAR: Earlier in the conversation you mentioned how you and Eddie have different approaches to the guitar. How would you characterize them?

BRIAN: Different techniques is a better way to say it. Edward has added a technique to the vocabulary of guitar playing. Various people have

dabbled in right hand hammers, but Edward has made it part of the vocabulary. There are guitarists who are post-Edward Van Halen. I'm very much pre. Although I have dabbled with that technique, it's never going to be the way I speak through the guitar. I'm very much from the Jeff Beck school, because I think one note played right is worth five million notes played okay. I like to linger over a note, start it out right, bend it and vibrato it right, and leave it at the right moment. Sound is very important to me. It has to have a beauty or else it's not worth doing. If you play great notes with a terrible sound then it's not worth listening to.

GUITAR: Is the sound on this record suitable for such a quick job, or are you presenting more an attitude than sound?

BRIAN: That's a hard question. I don't know. On a lot of things I don't even think about the sound, because I know what to do with my guitar. I plug in and put a mike in certain places and that's how I like to sound. It's just like a singer with a certain voice. I just do it. It takes about 10 seconds. I don't think the sound on this record is world-shattering, but it's not particularly bad either.

GUITAR: Is this kind of friendly jamming essential every couple of months, just to shed anything that sounds like old Queen?

BRIAN: It would be nice. It's a good idea. It certainly helps you come back fresh. The fact that Roger has been doing a solo album and Freddie has been out there with Michael Jackson and John's been playing with other people all means when we come back together we have that extra edge of freshness and attitude.

GUITAR: Does it make you think of doing something like a blues with Queen?

BRIAN: Not at all. It makes me want to do things that are classic Queen. Our new album has more of that than anything we've done on the last four albums.

GUITAR: I think of classic Queen as *Night at the Opera* and *Day at the Races*.

BRIAN: I would agree with you. In

approach the new one is between **Opera** and **News of the World** with little touches of **The Game**. There's also a little touch of something totally new which you obviously need in there. We've done a couple of things where we've used electronics in a different way than they've come to be used. It's a fusion of music by machines and humans.

GUITAR: Who do you think is the best at using synthesizers?

BRIAN: Stevie Wonder is the best synthesizer player in the world. He makes those things talk. In the back of my mind I've always detested things like drum machines. Now I can see they do have a use. The thing to do is to blend them with people, instead of using them as a replacement.

GUITAR: What changed your mind?

BRIAN: Roger Taylor made me turn the corner when he got into it. When I see a drummer who actually wants to use a machine instead of himself, I say, what the hell is going on? I figure there has to be something to it. I play with them myself. It's wonderful for a guitar player not to have to need someone sitting there while you're getting ideas together. You can turn the machine on and play for hours.

GUITAR: What made you want to record in the older, 'classic Queen' sound?

BRIAN: We're very aware of not wanting to go backwards. I don't think you can anyway. That's my answer to people who ask us why we don't play *Keep Yourself Alive* or *Liar* anymore. I say you're only young once. You can only make your first album once. We're not trying to go backwards, but we are trying to do what comes naturally to us and what we're good at. For this record we put ourselves in the situation where we could get the best out of each other.

GUITAR: Do you consider **The Game** and **Hot Space** as a break from the norm and more of an experiment?

BRIAN: They were pretty experimental, and it just so happened that **The Game** got the accolades and people said, 'Guys, the experiment was successful. We love it, we'll buy millions.' On **Hot Space** it was, 'Sorry guys, you've gone outside what we think is rock music.' We saw the two

as similar in experimental content. Obviously the sound was a lot different and we didn't realize it.

GUITAR: When Queen was formed did you have an outline of what the group sound would be? I thought of it as heavy music with a lot of harmonies.

BRIAN: That was pretty much what we had in mind, because we felt nobody was doing that. You had Cream and Hendrix, who had very heavy stuff. Then there was the other side, with groups like Marmalade, who did harmonies together. We used to go down to Cornwall and sing harmonies in the caves just to enjoy the sound. We thought if we fused the two together we would have the things that excite us most. We're not the sole originators of this kind of thing, but it has now become mainstream American rock. Good examples over here are Journey and Foreigner. That's very much their line and they do it very well. We couldn't stick with that. We had to get out and do other things. That's how these last albums came about.

GUITAR: In the broad picture I see **Opera** and **Races** as one turning point and **The Game** as another. It looks like now you're possibly at a third?

BRIAN: We've experienced a new life. The fact that we're signed to a new record company helps a lot, because we've got new energy from inside and a bit from outside too. It's like the early days when we have people who are over the moon to have us and into it in every way.

GUITAR: What else brings fresh excitement to a band that's been together for years?

BRIAN: We keep it by being our own worst critics. We're very hard on each other and generally that conditions how you feel about what you're doing. It's not how many records you sell or how many encores you get. It's how you feel about your own playing. In recent times we've had a pretty low opinion of what each other has been doing. I constantly have to go outside the group to remind myself that I can play guitar. The fact is, nobody in the group particularly likes the way I play. It's strange, but it's a fact. So there is no danger of me getting big headed or relaxed about what I do.

GUITAR: What don't they like about

your playing?

BRIAN: They're used to it. They think Brian plays in a particular way. And for a lot of stuff that's not what they want. Very often Roger or John would rather play their own guitar and get what's in their head rather than what I want to put on there. It works the other way, too. Sometimes I scream at Roger, "I know you're good, but that's not what I want." We've always been hard on each other, and it builds as time goes by. We get more set in our ways and more extreme. We're four very different people. There's no danger of relaxing, because the immediate environment is prickly.

GUITAR: What drives you to play guitar?

BRIAN: I like wallowing in the sound. It's as simple as that.

GUITAR: Do you have a favorite Queen album?

BRIAN: My favorite is **Queen II**. It's got all the emotion and it's the first time I was able to experiment with the guitar orchestra things, which I always wanted to do back then. It has those big harmonies and the songs are very personal.

GUITAR: And now you've come up with what you believe is your next watershed album?

BRIAN: That's the way I see it. I could be totally wrong. People could go, ugh, forget it. I wasn't always up about it. There was a time when I was pessimistic and we were having rows about everything. With our very first album, it got enough interest from people to give us a little bit of power to say, let's go in there for **Queen II** and do our whole number. That's what this new album is, too. It's the works. ■



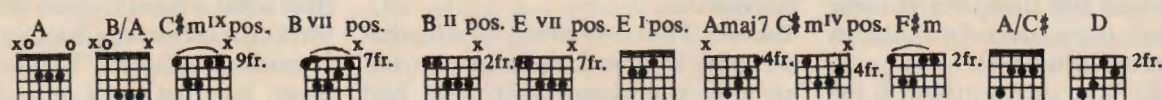
Tablature Explanation see pg. 95

YOUR LOVE IS DRIVING ME CRAZY

As recorded by SAMMY HAGAR

(From the album THREE LOCK BOX/Geffen GHS 2021)

Words and Music by
Sammy Hagar



Brisk 4 (♩ = 150)

Guitar Pattern I



Guitar Pattern I



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C#m ix pos. B VII pos. E VII pos. B VII pos.

And I

Guitar Pattern II
C#m ix pos. B VII pos. E VII pos. B VII pos.

Guitar Pattern I

A B/A A A B/A A

can't de - ny when I'm with

B A B/A A

you that you step out - side of

Guitar pattern 2
C#m ix pos. B VII pos. E VII pos. B VII pos.

A B/A A B

all those fears I felt in - side.

Amaj7 E VII pos.

Your love is driv - in' me cra - zy

Amaj7 E VII pos.

E VII pos. C#m ix pos. B VII pos. Amaj7 E I pos.

Your love just takes me a - way

E VII pos. C#m ix pos. B VII pos. Amaj7

(E) E I pos. Amaj7
Your love is

(E) E I pos. Amaj7

F#m E I pos. C#m IV pos. B II pos.
driv - in' me cra - zy, — It takes me all — the way. —

F#m E I pos. C#m IV pos. B II pos.

(B) B II pos.

(B) B II pos.

Guitar Pattern I
A B/A A A B/A A
What I like — is what you've got —

B A B/A A
— to of - fer; — Just my type, —

A B/A A B C#m IX pos. B VII pos. EVII pos. B VII pos.
don't mind play - ing on — the edge. —

Amaj7 E VII pos.

Your love is driv - in' me cra - zy.

Amaj7 E VII pos.

E VII pos. C#mIX pos. BVII pos. Amaj7 E I pos.

Your love just takes me a - way..

E VII pos. C#mIX pos. BVII pos. Amaj7 E I pos.

E I pos. Amaj7

Your love is

E I pos.

F#m E I pos. C#m IV pos. B II pos.

driv - in' me cra - zy, — It takes me all — the way —

F#m E I pos. C#m IV pos. B II pos.

To Coda

B Π pos. B A/C# D

Lead— me to for —

B Π pos. B A/C# D

A/C# B Π pos. G A \vee pos.

bid - den doors,— you know I'm yours.—

A/C# B Π pos. G A \vee pos.

D A/C# B Π pos.

Yeah,— you got it! Yeah,— I want it! Don't— you know it,

D A/C# B Π pos.

ba - by? _____ E¹ pos.

Guitar 1

Full Full Full shake H Full Full

Full Full Full shake H Full Full

15 15 15 15 14 14 15 14 14 14 16 14 17 17

E¹ pos.
Rhythm guitar
(let ring)

Guitar Pattern 1

A B/A A A B/A A

Right on time a tight fit right on

Pattern 1

B VII pos. A B/A A

the mon - ey so sub - lime

Pattern 2

A B/A A B VII pos. C#m IX pos. B VII pos. E VII pos.

hot sweet cher - ries on the vine

D.S. al Coda

Coda

B^{II} pos. A maj7 E^{VII} pos.

way yeah! yeah! Your love is driv - in' me cra - zy.

B^{II} pos. Amaj7 E^{VII} pos.

E^{VII} pos. C^{#mIX} pos. B^{VII} pos. Amaj7 F^{#m} E^I pos.

Your love just takes me a - way

E^{VII} pos. C^{#mIX} pos. B^{VII} pos. Amaj7 F^{#m} E^I pos.

Amaj7 E^{VII} pos.

Your love your love

Amaj7 E^{VII} pos.

E^{VII} pos. C^{#mIX} pos. B^{VII} pos. Amaj7 F^{#m} E^I pos. *Repeat and fade*

your love just takes me a - way

E^{VII} pos. C^{#mIX} pos. B^{VII} pos. Amaj7 F^{#m} E^I pos.

SAMMY HAGAR and NEAL SCHON

Continued from page 50

people don't know who Neal Schon is. If you say Journey then you've got the biggest band in the world. But as an individual Neal can go out and do what he did with Jan Hammer, which wasn't successful, and turn around and Journey is still the biggest band in the world. Whereas, if Sammy Hagar does something that bombs, it's over for Sammy Hagar. I had to be the most careful of this whole thing, to make sure it didn't turn out to be rubbish. But the real constant in the shows was that even the down ones were great. To me, all that says is that we were a great band and we had it naturally together.

GUITAR: How did the two of you collaborate on the songs?

NEAL: We sat down in a room and I had all these ideas that I'd run past Sammy. By the time he started thinking about one I just showed him, I was showing him 10 more. We moved along real fast. We just threw ideas out and jumped on them right away.

SAMMY: Usually I pick up a guitar and write lyrics, melody and riffs all at once. I chisel it out together. Neal had billions of guitar lick ideas and I didn't know where half of them were coming from. It was very foreign to me. Neal plays almost fusion licks. He uses weird times and strange chords. I had to take his ideas and form some kind of arrangements. He'd have twenty ideas and I'd say I like this one and that one. We sat for a week putting these little pieces on tape and I'd listen to them and glue them together to make a song. Then I would write lyrics for it. I came out with stuff I would have never written on my own. It enlightened me to write that way for myself. I could just write music as if it was music and not even think about the melody or lyric. It's hard to do, but the outcome is good and that's all I care about.

Another thing I'd like to say is that no one has ever heard Neal play like this. When I was weeding out which night's take we would use of

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a specific song for the album, the first thing I looked for was the feel. The second was Neal's guitar solo. The worst takes still have great solos. He knows how to get lost in his instrument. It's a gift. If he's in a bad mood, the solo isn't bad; it comes across uptight, but it's still an artistic solo. It's like painting an angry picture or a beautiful picture. He's totally a victim of his mood on his guitar, but his execution is always next to perfect.

NEAL: The album feels athletic to me. It's musical, but if you see it live, it appears athletic, because my hands are running up and down the guitar. I know there's a lot of playing on the album, and I hope I don't overplay too much. But I wanted to overplay a bit. It's much more extreme than stuff I do with Journey. It's also my first real experiment with the Roland Guitar synthesizer. I've been experimenting with it for years, but this is the perfect opportunity to hear it on record. It's really only one guitar but it sounds like an army of them. I'm using it like an orchestra. Usually when people play it they turn the guitar off and they sound like keyboards, or they don't use it as extremely as I did here. I'm actually playing more notes and faster than I've ever played before. It fits in because there's not much room taken up by the other instruments.

GUITAR: Did you use anything special on the equipment front?

NEAL: My Aria sounded great, but as hard as I was beating the guitar, I didn't have one without a bar on it, so I used the Roland Synthesizer guitar instead. If I had had an Aria Synth Guitar without a bar on it, I could probably use that guitar, but I didn't want to make that many guitar changes. I wanted to try and stay as in tune as possible for the recording. For amps I had my usual Hi-Watt and Balders, with the Roland rack mounted effects and the Lexicon 224. In the end, all I know is that we pulled it off and I'm getting ready for my next project.

GUITAR: Which is?

NEAL: It's going to be an old time big band blues album, which I'm doing with my dad. He's written some charts for me around that old B.B. King style. It will be an instrumental album, and I might sing one

or two numbers. But I want to go from one extreme to another. I don't want people to categorize me. I don't want to categorize myself. I like to go from extreme loud metal music with Sammy, to playing with blues with a straight Strat with a tiny amp and no gadgets.

GUITAR: I understand that some big money was offered to you guys

artistic control. You can bet that even if the record stunk they would have had it out the next day. They could have asked for hits. But we said we're doing this the way we want to, and for fun. The tickets cost \$10, which is exactly what it cost us to break even if all the shows sold out. We lost \$18,000 because they didn't sell out every night. We took



to do this project

SAMMY: Geffen Records offered us a million dollars and we said, no, we didn't want the money. If we got the money they would have had

that money out of the T-shirt sales and whatever was left over we gave away to the different school districts in the area. I didn't even turn in receipts for my personal expenses.

ROUND 1

JUMPING JACK FLASH
WHIPPIN' POST

STAIRWAY TO HEAVEN
HIT ME WITH YOUR BEST SHOT

ROSANNA
SPIRIT OF THE RADIO

CRAZY TRAIN
HOTEL CALIFORNIA

JOHNNY B. GOODE
SOUL MAN

AQUALUNG
SUFFRAGETTE CITY

ROXANNE
ROSALITA

LIGHT MY FIRE
TRUCKIN'

PHOTOGRAPH
TROOPER

WON'T GET FOOLED AGAIN
ANOTHER BRICK IN THE WALL

CUM ON FEEL THE NOIZE
SMOKE ON THE WATER

PURPLE HAZE
DIRTY DEEDS (DONE DIRT CHEAP)

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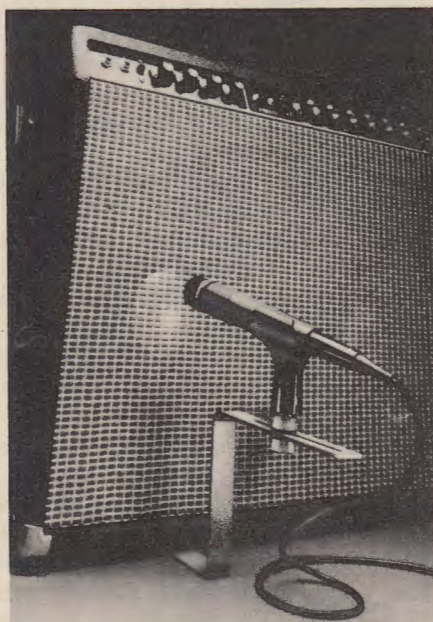
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*Shure Brothers Inc.
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DARCO STRINGS AND ACCESSORIES have expanded to include a wide variety of products to meet the needs of any fretted instrument player. New accessory products carrying the DARCO name include bridge pins, guitar polish, ends pins, endpin jacks, polishing cloths and capos.

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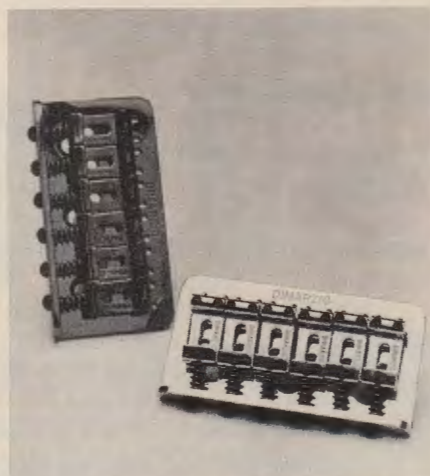
The MXR JUNIOR is a portable sound box designed to generate many popular drum and percussion sounds, as well as special audio effects. Its initial configuration includes a laser blast, hand claps, shaker and drum. Replacement chips with other digitally recorded sounds will also be available. JUNIOR also includes many of the standard features of the Series 2000 effects; multiple power sources, automatic recharging of ni-cads, internal voltage regulation and filtering, and MXR's tactile feedback footswitch.

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THE VINYL SCORE

BUZZ MORISON

UNDERCOVER—

The Rolling Stones

Rolling Stones Records 90120-1

Performance: **Unmistakable**

Hot Spots: *Tie You Up (the Pain of Love)* and *Pretty Beat Up*

Bottom Line: **More rock, fewer trends**

Well the old boys are back, railing against the world's injustices while partying in Paris and the Bahamas. **Undercover** is the Stones' best since **Some Girls**—it rocks with the snarling chords and thudding beat that defines them. But it offers a curious view of the band as they mix the grit and grime of the real world with the glamour of celebrity. The band stays bobbing on top by rolling with the latest rhythms, including *Feel on Baby's* reggae jam and the night-marish dance-rockers *Undercover of the Night* and *Too Much Blood*. *Blood's* Third World colors and "Feel the tension in the air/there's too much blood" chorus lend a touch of social consciousness to the boogie. But mostly the Stones keep on with more slashing guitars and painful love encounters, emotional and physical. *Tie You Up* is a foreboding grinder with Mick's deepest vocal and some nice stumbling guitar work, and *Pretty Beat Up* is electrified by Dave Sanborn's screaming sax. **Undercover's** final three songs are classic pumping Stones rock, though *It Must Be Hell* is a mite condescending. But then it must be hard not to look down from way up there.

BARK AT THE MOON—

Ozzy Osbourne

CBS Associated QZ 38987

Performance: **Waxes and wanes**

Hot Spots: *Centre of Eternity* and *Rock 'n' Roll Rebel*

Bottom Line: **Probably better in person**

The Blizzard has returned with more crashing horror rock and an album cover on which he sports more hair than any primate. The cover visualizes the album's title tune, a werewolf spook song made worthy by guitarist Jake 'E' Lee's hot staccato riffing and spiraling solo that climbs a staircase of scales. In fact, the highlights throughout **Moon** are Lee's frenetic rhythm parts out of which little solo fills shoot like sparks. His longer solos are pretty standard high-speed fare, but when laying down Ozzy's rhythm surge, he burns. Meantime, Osbourne's songs and singing remain fairly predictable. The trudging melodies and video arcade hooks station **Moon** in the middle of the metal storm. Of course Mr. Oz has thrown in a couple of surprises, including a rather smarmy ballad complete with strings and grand piano. The album's centerpiece is *Rock 'n' Roll Rebel*, on which Osbourne declares himself one and lashes out at his detractors over a crunching beat. There are several similarly bitter songs on **Moon**, generating speculation that Ozzy may be tired of being a ghoul and might want to be just a regular guy now.

Nahhhhhh.

NO PAROLE FROM ROCK 'N' ROLL—

Alcatrazz

Rocshire Records XR22016

Performance: **Heavy**

Hot Spots: *Kree Nakoorie* and *Too Young to Die, Too Drunk to Live*

Bottom Line: **An Lp of unrealized potential**

Singer Graham Bonnet, late of Rainbow, and the Michael Schenker Group, has assembled a shiny new quintet to play his "thinking-man's heavy metal" and to become the next metallic supergroup. Alcatrazz' debut exposes a hard working and rocking band, but doesn't explode with the whoosh and clang that would

make you sit up and blink. There are the flashy, high-speed solos of twenty-year-old Swedish guitar wonder, Yngwie Malmsteen, to grab you. Malmsteen, who's being touted as everything from the new Eddie Van Halen to a carbon copy of Richie Blackmore (he dresses like Blackmore), has got the chops, but a runthrough of **No Parole** shows him to be caught up in pyrotechnic clichés and glitzy scalar licks. His solos sound alike, his clear tones running up on each other as he maniacally fills his limited solo space. He's got a future but has yet to develop his own distinct style. The rest of Alcatrazz churns out the hard stuff competently, and Bonnet's straining yet precise vocals are on target. But thinking-man's heavy metal? Songs about the abominable snowman or obscure New Guinea tribes aren't all that appealing, are they?

MIDNIGHT MADNESS—

Night Ranger

MCA 5456

Performance: **Clean and energetic**

Hot Spots: *Rock in America, Why Does Love Have to Change and Passion Play*

Bottom Line: **Hard West Coast rock and roll**

You can almost hear the five bronzed guys in Night Ranger smiling on their second album, **Midnight Madness**. The quintet peels off high-gear, double-guitar rock and roll effortlessly and with a good times spirit that gives them away as Californians. The dual lead guitars are ripped off by Brad Gillis on Stratocaster, who's at his wowing best on the slower *Sister Christian*, and Jeff Watson, whose building solo of raining notes on his Les Paul is the centerpiece of their anthem, *Rock In America*. The band's clear, spirited dual lead vocals are provided by chief songwriter and bassist, Jack Blades, and drummer, Kelly Keagy. Precise three-part harmonies give **Midnight Madness** a polish and pop edge that separates it from the booming masses. Whatever Night Ranger lacks in personality they make up for in talent and tight, cool production. It's a lively set from a band that should be going places.

VICES—
Waysted
Chrysalis BFV 41438

Performance: **Pounding and charged up**

Hot Spots: *Love Loaded*, *Toy with the Passion* and *All Belongs to You*

Bottom Line: **Ranks with the heaviest of the heavies**

Pete Way, former UFO bass player, has put together a pretty hot and heavy rockin' band that, judging from the power of its debut album, **Vices**, should be blasting arenas nationwide someday soon. **Vices** is a reverberating, throbbing slab of wax, outlined in demonic black, but centered around the quartet's need to raise a little hell with the opposite sex. Way's bass, combined with the intense pounding of Frank Noon's bombastic drumming (he was the "original" Def Leppard tubs man), creates one of the most explosive rock bottoms on vinyl. That overpowering crash is topped with the classic fluttering metal leads of guitarist Ronnie Kayfield and the vocals of Fin, who has a boozy Scottish voice that changes shapes more often than Linda Blair's in **THE EXORCIST**. Waysted is at its best when firing up careening bulldozer rock on tunes like *Love Loaded* and *Toy with the Passion*. And **Vices** nine original songs are intelligently structured, not just riffs that explode in endless repetition. The album's swirling mix adds to the overall menace, proving that Waysted doesn't have just Sunday vices—they're everyday passions.

PLAY DIRTY—
Girlschool
Mercury 814 689-1 M-1

Performance: **Angry and aggressive**

Hot Spots: *Play Dirty*, *Burning in the Heat* and *Breaking All the Rules*

Bottom Line: **They hit as hard as anyone**

The girls in this school don't mess around—they dish out the slashing chords and crashing beat from verse one, side one and never let up. Girlschool is a HARD rock band that happens to be made up of four girls. But after a listen to **Play Dirty**, their third American album, you'll realize that's only co-

incidence. What they really are is a damn good band, and **Dirty** is an album dying to be cranked to maximum decibels. The band's songs revolve around guitar hooks and shouted group vocals (the weak link), but the album takes off when Kim McAuliffe and Kelly Johnson start banging up a wall of grinding power guitar chords. Johnson's lead playing doesn't heat up until midway through side one—when she stops being careful and just gets loose. *Breaking All the Rules* and *Play Dirty* are two surging anthems that rival anything Joan Jett's done, and *Burning in the Heat* is a blaster, with sly sideplay by Johnson, written by producers Jim Lea and Noddy Holder of Slade (*Cum on Feel the Noize*) fame. Their addition of some modest but effective production frills rounds out Girlschool's best. Turn it up.

90125—
Yes
Atco 90125-1

Performance: **Densely studioized**
Hot Spot: *Owner of a Lonely Heart*
Bottom Line: **Inconsistent and a bit overblown**

The single, *Owner of a Lonely Heart*, that busted off 90125 and onto the charts, offered hope for the reorganization of Yes. Unfortunately, there's nothing else from the Lp that lives up to *Heart*'s advance pleasures. Jon Anderson's high, airy vocals are the most notable remnant of the old Yes sound. Gone are some of the classical underpinnings and keyboard fantasies, but the big sound and production remains, as do the convoluted songs and oblique instrumental breaks. Most of those breaks are taken by guitarist Trevor



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Rabin, whose versatility provides the often pessimistic songs with much of their spark. Rabin moves easily from roaring chording to finely articulated comping to floating, jazzy soloing. It's his guitar textures, much like the Police's Andy Summers', that direct 90125. (Rabin had a hand in writing all nine songs.) Lyrically Yes seems adrift in a crazy world, and musically they're still overly concerned with thick orchestral layerings, canonical choral verses and swirling, arty concepts—the band's

superb musicianship is often *too* controlled. If they had stuck with the insistent swaying beat and playfulness of *Owner of a Lonely Heart*, their return would be more notable.

CUT LOOSE—

Paul Rodgers

Atlantic 7 80121-1

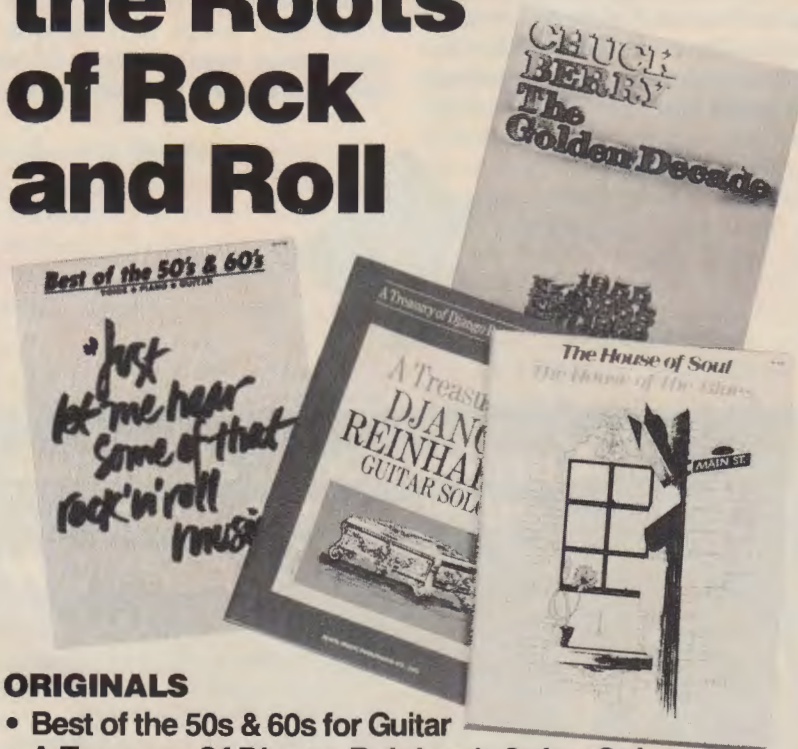
Performance: **Impressive**

Hot Spots: *Fragile, Cut Loose and Superstar Woman*

Bottom Line: **The voice proves he can do it all**

Paul Rodgers probably has been waiting to make this album for years. As possessor of one of the most distinctive voices in rock, Rodgers has been at the helm of such successes as Free and Bad Company. But he's always been out in front of the band. With *Cut Loose*, he has become his own band, playing all the instruments, writing all the tunes, singing all the chorus vocals. The result is an appealing album of no frills blues-based rock. Rodgers' simple, straightforward songs are perfect vehicles for his hoarse, passionate voice, whether fashioning a heartfelt appeal (*Live in Peace*), pleading love (*Sweet Sensation*), getting down and dirty (*Boogie Mama*) or stretching out on a bluesy rock groove (*Fragile*). Those tunes are strengthened by his exuberant skills on everything from drums to synths to hard-edged lead guitar. When he sings of being a "free spirit" on *Cut Loose*, there's no denying him.

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Say what you will, but Roxy Music is one of the more original bands to have emerged and survived in the 70s, and there's no indication that they won't carry the banner of romanticism well into the 80s. Throughout Roxy's decade-long career there have been three constants—the quivering passion of Bryan Ferry's vocals, the squawking of Andy Mackay's saxophones and the swirl and fuzz of Phil Manzanera's guitars. This band of elegant, posturing Englishmen, fronted by the most sublime crooner in rock, continues to reach new heights in the world of musical fashion and sinful pleasures—their last Lp, *Avalon*, is a crowning achievement atop years of critical success. By reaching back into the Roxy library, one can find rewarding, plush, dramatic rock, now available at midline prices.

The band's first two albums, *Roxy Music* and *For Your Pleasure*, featured the wizardly Brian Eno in control, and suffer for his overin-

THE PLANET EARTH ROCK AND ROLL ORCHESTRA

Paul Kantner

RCA AFL1-4320

Performance: **Ambitious**

Hot Spots: *(She Is a) Telepath, The Planet Earth Rock and Roll Orchestra and The Sky Is No Limit*

Bottom Line: **For cosmic rockers everywhere**

Paul Kantner, founding member of the Jefferson Airplane/Starship, husband of Grace Slick, father to China and Alexander, and eternal flower-child, has composed and recorded a grand rock story of the future, with help from Starship friends and family. Filled with spacey concepts, high-tech musical sounds, solid rock 'n roll and foggy mysticism, **Planet Earth** tells the story of the orchestra's escape from a future America to Australia and Oz, proving without a doubt that Kant-

ner and Slick are still cosmic in the 80s.

Though a little self-indulgent, Kantner's story opens and closes with inspired Slick/Kantner vocal rock, and excellent guitar work from Craig Chaquico and a gurgling Ronnie Montrose on *Telepath*. The title song is one of the best upbeat rockers the Starship family has cut in years. In between the solid rock are Kantner's messages and musical experiments, which, despite their more mind-bending tendencies, are fun,

and interesting enough to make this project whole. **Planet Earth's** surprising buoyancy bodes well for Kantner as he rallies his troops for escape from oppression, marking them as surefire hippies of the future.



dulgences. They do contain a couple of Roxy's best rock songs (*Do the Strand* and *Virginia Plain*), but after Eno's departure came **Stranded**, an intense, worldly, chameleonic record that may settle in as their early best.

While Bryan Ferry is the frontman and composer for the band, the heart of Roxy's music is guitarist Phil Manzanera. This bearded mystery man is all over **Stranded**, building dense orchestral sheets of guitars out of which come slicing his seamless, fuzzy solos. On the elegant piano ruminations of *Just Like You*, Manzanera's crowing solo intensifies Ferry's pained pouting. His driving rhythm work mixes with clouds of indistinct guitar color and tangential, yawning fillips tinted with feedback or various electronic treatments. And his long screaming solo on *Amazona* is a Roxy classic. Manzanera is truly a major modern guitar trickster and careful listening to Roxy's albums will reward guitar fans. For those wishing more of a sampling of Roxy Music, **Greatest Hits** is also available for just a little green. Check Manzanera out. He's the man behind the black wave and red leather of Bryan Ferry.

TRULY WIRELESS

NADY SYSTEMS, the Wireless Innovators, leaves the competition dangling with the introduction of the new 49-HT Handheld Microphone. With all transmitting elements self-contained, the 49-HT eliminates the unsightly wire antenna found on other 49mHz 'wireless' mics, while featuring Nady's exclusive 3-channel capabilities and an Audio-Technica PR60 mic element. The truly wireless 49-HT offers the discriminating musician, vocalist or speaker proven Nady technology and extra features at a price so low, you'll look twice. Go with the choice of the pros. GET NADY NOW.

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Now that the results of the Billboard Video Awards are official, I feel some constructive criticisms are desperately needed, before these awards turn into as sad a charade as the Grammys. Like the Grammys, the Video Awards seem to have been presented solely on commercial merits; they favor success over artistry, equating sales figures with creativity all the way down the line. The bigger the hit, the greater the chances for an award. Thus, Michael Jackson's *Beat It* wins in five categories. Billy Joel's *Pressure* cops a prize for Best Use of Symbolism. Symbolism my eye! Those were just state of the art deceptions. Having had such an enormous year (second only to Michael Jackson), the Police obviously had to win something, right? But all the good prizes were taken. So what did the panel come up with? Best Lighting. They gave them the award for Best Lighting. Now what the hell does that mean? Is that a fix, or what? Granted, choices like ZZ Top's *Gimme All Your Lovin'* and Annie Lennox of the Eurythmics in *Love Is a Stranger* were pretty decent. But having *Maniac* win for Best Editing is evading the issue. And Herbie Hancock's *Rockit* won for the Most Innovative, but by far its most impressively innovative achievement was in getting itself played on MTV!

So, to prevent such fiascos in the future, I am herewith instituting the GUITAR Video awards, appropriately named, the Tubey.

This year's winners are:

Most Pretentious Video: *I Ran*, by A Flock of Seagulls. Makes me want to punch my tv set in the mouth.

Most Flagrant Waste of Money: *Thriller*, by Michael Jackson. Sure, they may recoup in movie sales, but what a ridiculously blatant attempt to cash in on a hot trend.

Most Erotic Video: *Maniac*, by Michael Sembello, featuring Jennifer

Beals (or whoever). There's something about videos from movies that is night and day more professional than videos for rock. It is just money? Concept? I certainly don't think it's the editing. Anyway, more to the point, this is no Jane Fonda workout tape here. This is nearly the hard stuff. Or about as hard as you'll ever see on MTV.

Most Charismatic Presence in Video: Chrissie Hynde, in *Brass in Pocket* and *Back on the Chain Gang*. This is not to imply that I'd like to see her become the next Debbie Harry and star in a series of trashy movies. I'm sure she probably can't even act (not that that stopped Debbie). Chrissie just is, that's all—and that's enough.

Best Use of Symbolism: *She's Tight*, by Cheap Trick. Just a pair of disembodied lips, you say? Ha! I say it's symbolism of the grandest order.

Most Kinetic Presence in Video: David Byrne in *Once in a Lifetime*. This is one of video/rock's true classics, also one of the sweatiest non-performance clips around. Byrne's approximation of righteous St. Vitus Dance is only to be seen and not to be tried yourself.

Best Use of Video as Documentary: *Invisible Sun*, by the Police. Set against a bombed out backdrop of Northern Ireland, the music of the Police is a moving soundtrack on tragic landscape.

Best Use of Video as Video: *Cruisin'*, by Michael Nesmith. The story of Sunset Sam and his two nubile cronies, this clip has it all: musical and visual hooks, beefcake, cheesecake; California soul at its flaky finest.

Wierdest Video: *I Eat Cannibals*, by Total Coelo. If you haven't seen it, who could possibly explain the weirdness. It's just weird from start to finish. The middle is especially weird. Look for it on the re-runs.

Most Exciting Vid-Debut: Patty Smythe of Scandal, in *Goodbye to You*. Just about the cutest Mick Jagger impression this side of Don Knotts. In the absence from the tube of Gilda Radner, Patty is our Waif of the Year.

ON VIDEO by Bruce Pollock

On Another Note

by Alan H. Siegel

Alan H. Siegel, author of **BREAKIN' IN TO THE MUSIC BUSINESS**, is a prominent entertainment business lawyer, whose clients include Ashford & Simpson and Bill Wyman.



The suggestion that I write this column came on the heels of the publication of my book **Breakin' In to the Music Business**.

It was even suggested that **BREAKIN' IN** be used as the name of the column. I thought that too limiting and inhibiting, both for you and for me. You're important in this context because it is contemplated that the column, to the extent your response dictates it, will also serve as a Q&A column. If there aren't enough questions of general reader interest I'll just ramble on in a merry, scintillating manner about those things I think you should be interested in.

All of your questions will be welcome as long as they concern legal or business matters relative to the music industry. If you have a question about an auto accident, it ain't welcome, even if it happened on the way to a gig! Of course, some questions will be more welcome than others. The most welcome will be those that are clearly articulated, specific in nature, and of general interest to **GUITAR**'s readers. All questions should be accompanied by your name and address. A phone number may get you a quick answer if it is thought that the column is not an appropriate place to respond.

For my initial column let's borrow a question from a music business class I just taught. It is one I expect many of you have pondered:

Q. What do I have to do to protect a song I've written, so that I can perform it live, or use it on a demo record—and when do I have to do it?

A. Nothing and never.

This answer, as it stands, is both short and accurate. It is not; however, very satisfying for either of us.

What we're sneaking up on here is the subject of copyright. Few subjects are more misunderstood or provoke more unfounded anxiety than copyright. I have known groups that have declined valuable opportunities to "showcase" out of a misplaced fear that they would in some way compromise or lose their material because it had not yet been copyrighted. Let's lay this canard to rest right now! Cast out all prior misconceptions, anxiety and superstitions and accept the following on faith:

You automatically acquire a copyright in your song the instant you create it . . . even before your guitar is back in its case.

In general, registering your song for copyright at the Copyright Office does not provide you with copyright protection . . . that was yours the moment you created the song. Although Copyright registration bestows upon the copyright owner certain advantages in enforcing rights already acquired, and is desirable and to be encouraged, it is not invested with the urgency you may previously have attributed to it. So, what's the bottom line?

You may perform your songs to your heart's content, even on network television, without fear of losing your copyrights . . . whether or not they are registered. Similarly, you may record your songs, without registering them, without fear of losing your copyrights. Your concern should not be over copyright, but rather over creating songs worth

worrying about.

I heartily recommend to you a pamphlet that will explain in very readable fashion all that you should ever need to know about copyright. It's yours free if you request "Circular R1" from the Copyright Office, Library of Congress, Washington, D.C. 20559.

I hope that this is the last time we have to borrow a question. Let me hear from you, and have a good month. ■



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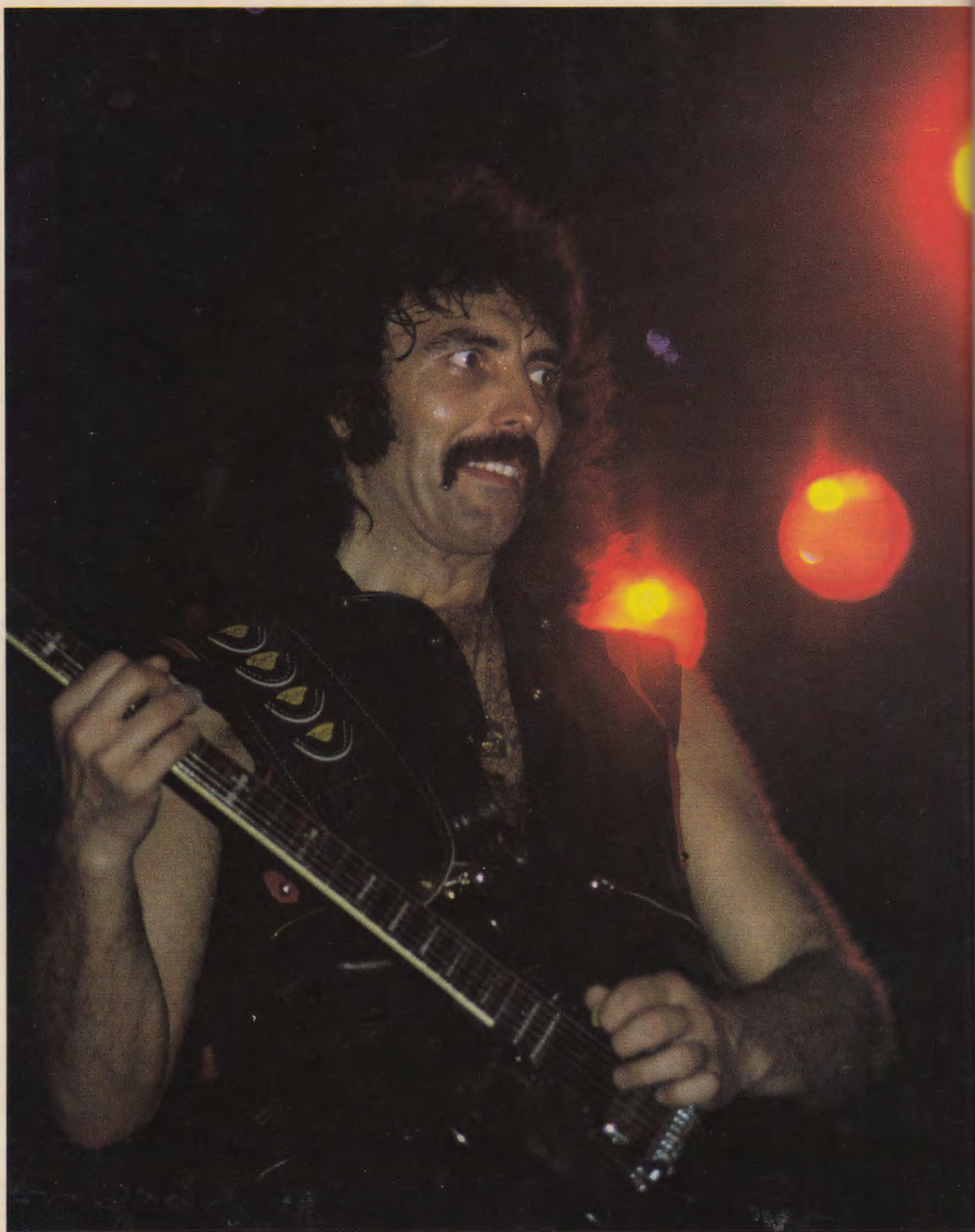
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Continued from page 44

BLACK SABBATH

amount of internal friction was building up. As far as Tony Iommi's concerned: "Ronnie had started to take over a little bit too much and was becoming a bit of a Hitler. We were working on the **Live Evil** record in Los Angeles, and in fact we nicknamed him 'Little Hitler.'"

Not surprisingly, Ronnie soon left and he ended up taking Vinnie Appice with him. Tony and Geezer completed mixing the live album and then returned to Britain for Christmas. When all this became public knowledge at the start of 1983, the general consensus of opinion was that Black Sabbath were finished for good... but Iommi and Butler had other ideas. The two musicians had already begun to formulate a new line-up and had entrusted their management to Don Arden. Before long they'd persuaded Bill Ward to return and had enlisted the vocal talents of Ian Gillan.

"It was Don who told us that Ian was about," tells Iommi, "and that his band, Gillan, were breaking up. At first we weren't sure he was the right man for the job, but once we got together, it worked out great and was totally different from how we imagined. We'd actually met him in 1976, which was one of those times Ozzy was leaving again. This hasn't been printed before, but in fact we were thinking of asking him to join then, before Ozzy came back. Ozzy and Ian had been talking in the dressing room and it seems Ozzy had been saying how he couldn't see himself singing things like *Paranoid* for the rest of his life. Ian now reckons that if he'd known what was

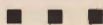
going to happen, he would have said, 'I'll sing them for you!'"

Born Again was recorded at The Manor studios in England, during the summer of '83, but by the time it was finished it became clear that Bill Ward wasn't going to be able to fulfill his role as permanent drummer. "We'd actually dragged Bill out of the hospital to do the Lp," says Geezer, "and he wasn't really well enough, but he'd set his mind on it and promised he'd see us through. It was great playing with him, especially for me, because we always worked so well together. But towards the end, his health was getting really bad again so we had to send him back to the hospital."

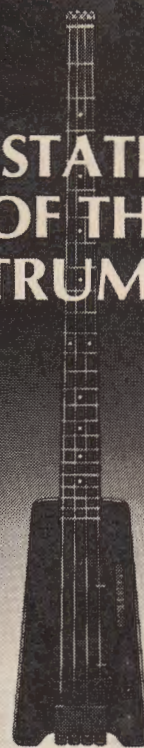
Tony then happened to be over at Bev Bevan's house one night, and it wasn't long before the former ELO skinbasher agreed to come on the road. The new line-up made its debut live appearance at the Reading Festival and subsequently toured Europe, before coming to the states.

Despite the changes, Black Sabbath's popularity appears not to have waned. Geezer beams: "It's amazing how well the kids continue to accept the band. Everyone wrote us off after Ozzy had gone, saying that we were never going to be as successful as we were, and yet things have carried on great."

Tony concludes: "It's like a new lease on life, and I'm really enjoying what we're doing. To be playing without any worries is a big weight off our minds. Ian's handled things very well and Bev has slotted in perfectly. All I can say is that I'm very optimistic about the future..."



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Tablature Explanation see pg. 95

Bass Line for
PARANOID
As recorded by BLACK SABBATH

(From the album PARANOID/Warner Brothers K 3104)

Words and Music by
Anthony Iommi, John Osbourne,
William Ward and Terence Butler

Brisk 4 (♩ = 168)

3

E5

(Play 2 times)

Slide

T 4
A 4
B 4

2 7 7 7 7 9 7 9 7 9

E5

Fin - ished with my wom - an 'cause she

Bass Pattern 1

H.O.

7 7 7 7 7 7 7 7 7 7 7 5 7

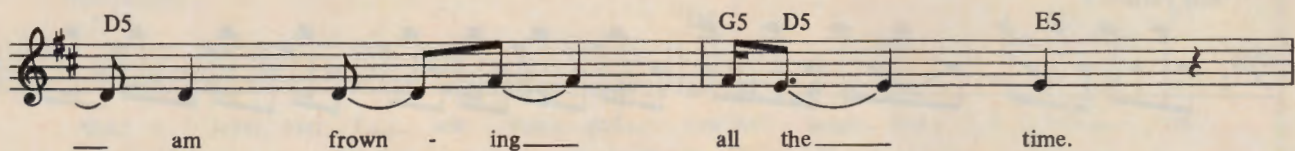
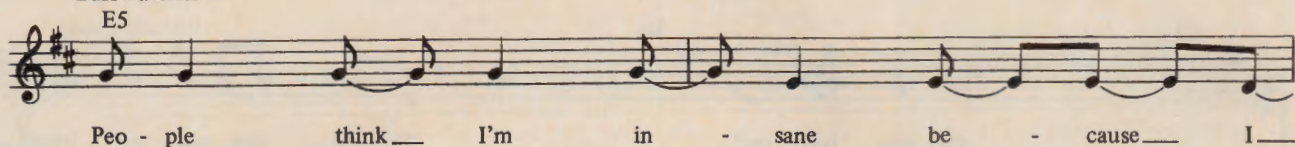
D5 G5 D5 E5 G

could - n't help me with my mind.

5 5 5 5 5 5 5 5 5 5 7

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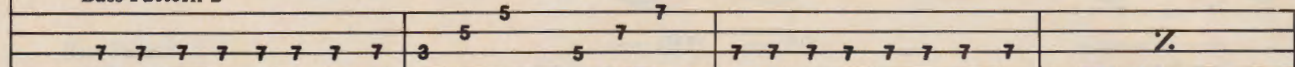
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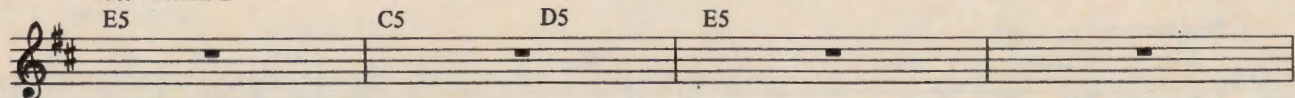
Bass Pattern 2



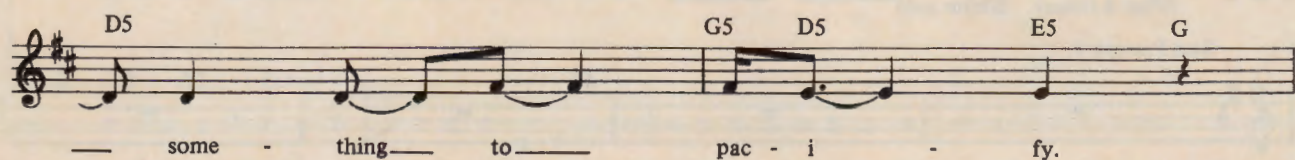
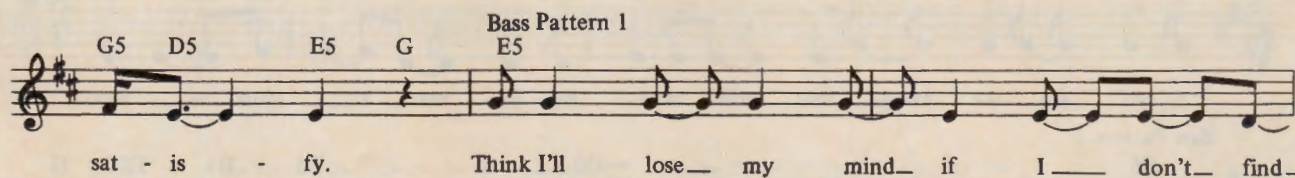
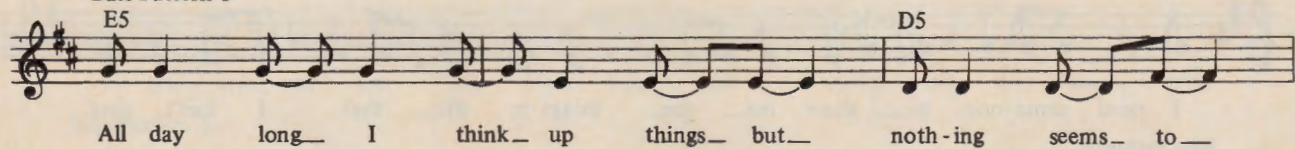
Bass Pattern 2



Bass Pattern 2



Bass Pattern 1

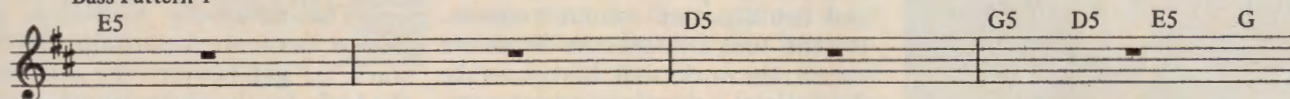


E5 D5

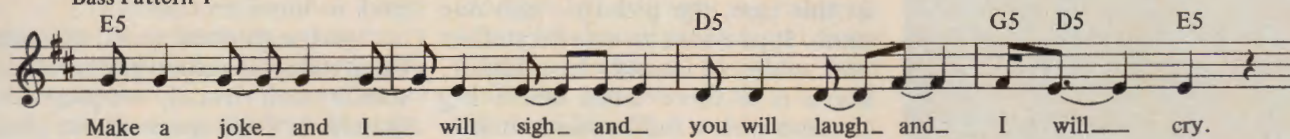
Can you help me? Thought you were my friend,

Bass Pattern 3

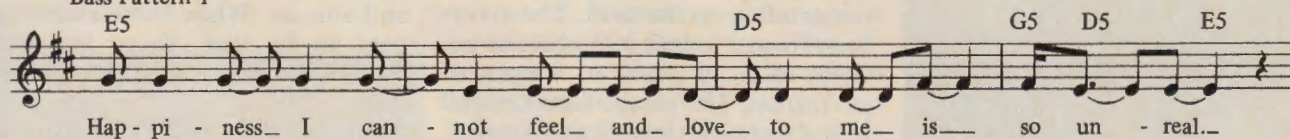
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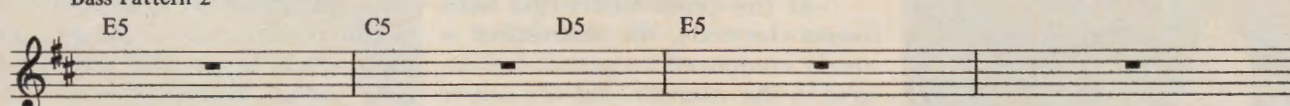
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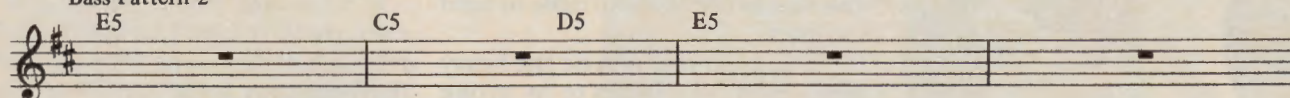
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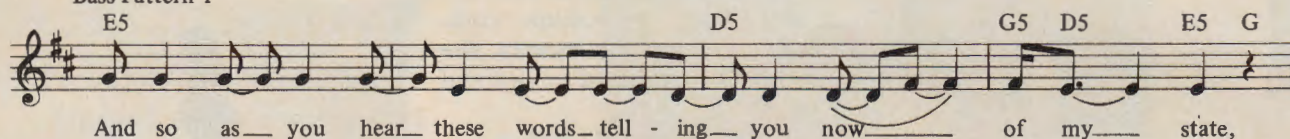
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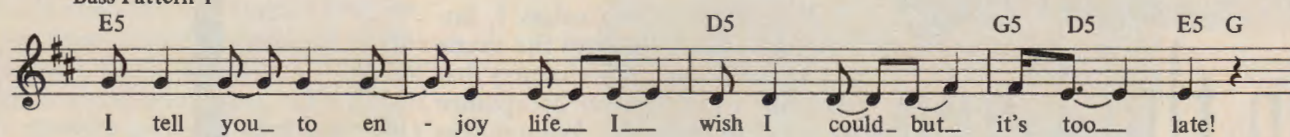
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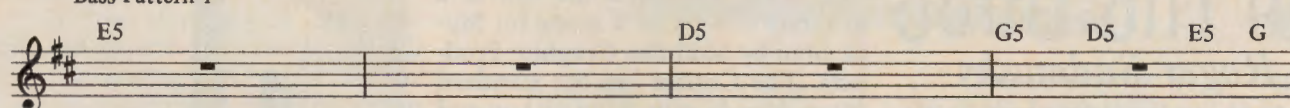
Bass Pattern 1



Bass Pattern 1



Bass Pattern 1





On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

IBANEZ MUSICIAN BASS MC924

The Ibanez Musician Bass MC924 demonstrates that Ibanez can deliver as much quality and value in the higher price range as it has in the low to moderate ranges. A list price of \$815.00 brings you a through the body neck construction, ash body, gold hardware, excellent body contouring and a fine, deep finish. The electronics feature two pickups with a balance control, mas-

ter volume and a passive tone control.

The balance control is used instead of the pickup selector switch and two separate volume controls. It's the first I've seen in a passive circuit that works well. It's not unlike the balance control on a stereo system which enables you to blend the relative volumes of the speakers, or in this case, the pickups, with one knob. It provides an excellent effect and range of sound. In addition, there is a three band active EQ preamp with a full bypass switch.

The quality of workmanship is outstanding on the neck. The ebony fingerboard, inlaid with abalone position dots, is trued to a state of perfection. The jumbo frets are well seated and nicely leveled and dressed.

At the point where the neck meets the body, the instrument is nicely contoured to permit full access to the cutaway and the upper register of the fingerboard. The remaining body contours provide a bass that is very comfortable to hold and play.

The bass weighs in on the heavy side, which contributes to its strong punchy sound and great sustain. This would make a great bass for rock and other high volume work. A good value for the money, the Ibanez MC924 receives a well earned five cases!

MUSIC MAN CUTLASS 1

The Music Man Cutlass 1, listing at \$1200.00, features the single pickup body and active circuitry that has gained great player acceptance over the last few years. What makes this model unique is the use of a graphite bolt-on neck made for Music Man by Modulus Graphite Products. The Cutlass has the standard Music Man humbucking pickup and control assembly with volume, treble and bass controls. Though this circuitry has proven itself to be reliable over the years, it has the drawback of not having a preamp bypass switch to protect the player in case of battery or preamp failure.

The graphite neck, unfortunately, left much to be desired. The neck had what may be too much relief for many players, and the lack of an adjustable truss rod prevents any control of neck relief except by major repair work. The fingerboard

was high past the 14th fret, producing poor clarity in the upper register. The frets were not seated well and they needed additional leveling.

The neck/body joint also reflected poor workmanship. There was a $\frac{3}{32}$ " gap between the neck and the body for the entire length of the joint. Even with a 4-bolt neck joint, the size of this gap permitted the neck to move around.

As for graphite necks, advocates claim superior sustain and structural stability with virtually complete elimination of dead spots—those places on the neck with reduced volume and sustain. While these claims appear to be true, there are some tradeoffs. The neck still flexes under string tension, and the lack of an adjustable truss rod prevents sensitive individualized neck setups. In addition, the tone of the graphite neck tends to be cold and sterile. The Cutlass 1 bass confirmed both the pros and cons of the graphite neck.

This instrument, as is, gets a rating of $2\frac{1}{2}$ cases. The rating would be much higher if the problems with the neck and body joint were corrected by the manufacturer.



GUITAR would like to thank Manny's in N.Y.C. for their off the shelf instruments.

PLUGGING

Elliott Randall

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan.

This month I've chosen to review two amps, each with fairly high output (wattage) and with a single speaker. As is becoming customary in the new breed of amplifier, both allow switching from a clean channel to a distortion channel. In both amps, each channel contains its own amplitude control.



4

MUSIC MAN 110RD FIFTY

After selling his name to CBS in 1956, Leo Fender embarked on his next musical instrument venture. Appropriately enough, he called this new company "Music Man." He has since sold this line, too, but left with it another piece of that legendary Fender sound.

If this were the real estate section, I'd have to describe the 110RD Fifty as having old world charm/modern conveniences. Even without the wood-burning fireplace, it's got plenty of warmth through tube circuitry. With a foot pedal, you can switch from the "clean" channel to the "limiter" (distorted) channel. Both channels have their own volume, treble and bass controls. With the addition of a gain control the limiter channel can deliver all the varying degrees of distortion. Because it has only one heavy-duty 10" speaker and the cabinet size is very compact, the resulting sound is one that I can best describe as hefty. The distortion

is quite nice and lends itself to warm, controllable feedback. It's got 50 watts RMS and is quite powerful. But at extremely high amplitude levels, even the clean channel tends to break up. Realistically, however, I wouldn't expect a single 10 inch speaker to take such a load without complaining a little.

This is what I see as its disadvantages. While it's got two channels, it only has one input jack and access to only one channel at a time. Also, while you can use a foot pedal with this amp (which is much more desirable), you have to pay extra for the pedal. Most amps come with a pedal as part of the package. My last gripe is a familiar one. The reverb effect sounds somewhat "boinky" and takes a long time to decay. Ideal for surf music but little else.

It lists for \$415. And I rate it 4 out of 5.

of EQ are treble, mid, bass and presence. I was very impressed with how effectively they work together. The reverb was quite nice, too. Its 12 inch speaker is nicely matched to the electronics and the cabinet so that the frequency response is flattering for guitar sounds in general. Looking to the rear of the control panel, I was delighted to see FX send and return jacks. This is a great idea and I'd like to see it on more pro amps.

But there is still a coldness that is inherent in most solid-state amps. The distortion is cold as well. While it's rated at 80 watts RMS, I feel that it should have the effect of pushing a lot more air with all that amplitude. As with the Music Man, I felt that at the extreme high volume levels, the speaker could not reproduce the cleaner sounds without an undesirable distortion.



3 1/2

RANDALL RG80 112SC

This is a nicely-named amp. (There is no relation, I swear it.) Randall amps have been around for years, but they seem to have stayed in the background. This new entry of theirs is pretty interesting. Some of its features really impressed me.

Let's look at the control panel. It's got two inputs—high and low (amplitude). Each of its two channels is simply set up with gain and master volume controls. And to the right of these controls lies a very nice equalization section. The four bands

This unit lists a bit high at \$679.50. I rate it 3½ out of 5.

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- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

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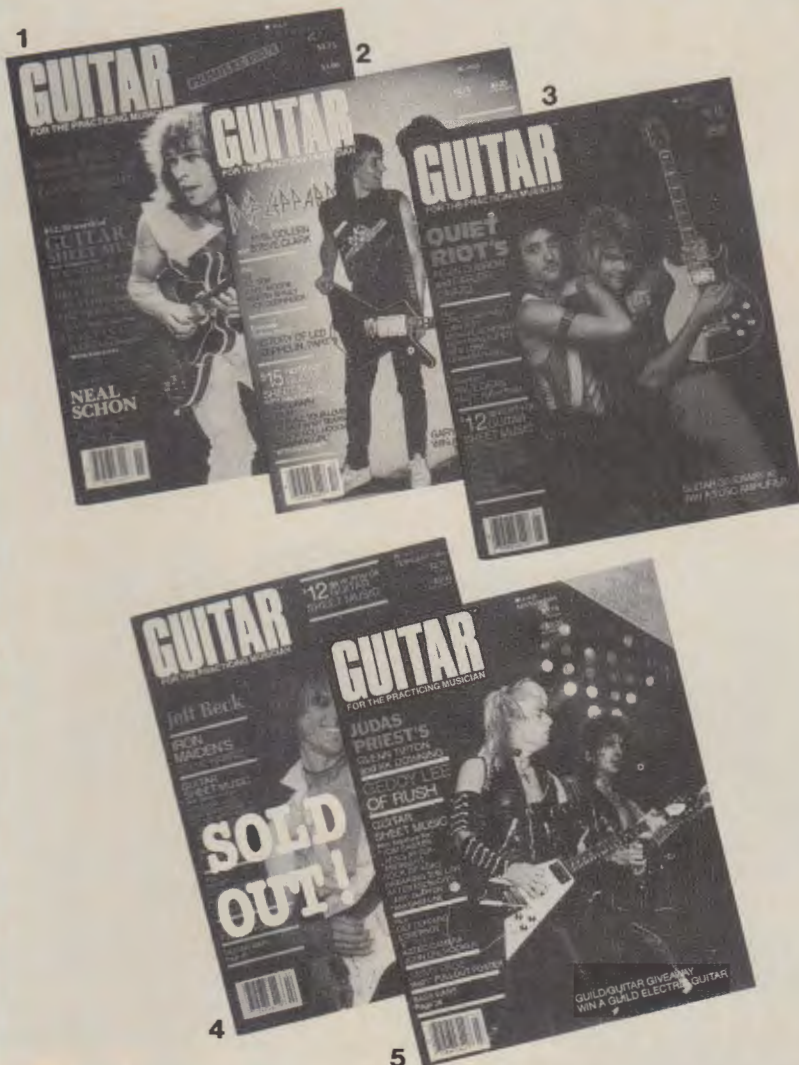
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DURAN D

WUNNERFUL,

by Kasper de Graff and Malcolm Garrett



Joe Bangay/Pix Int'l

DURAN WINNERFUL

Consisting of a guy named Rhodes, a guy named le Bon, three guys named Taylor (no relations in the bunch) and a group named Duran twice, this multimedia fashionplate of a band joins Boy George's Culture Club as rock 'n' roll pinups of the year. Superbly groomed, well-oiled, mostly in tune, Duran Duran's lush musical cinema caught perfectly the ambiance of the 80's. But everything wasn't always so picture-perfect for this five-man electrical conglomeration. The brainchild of keyboard player Nick Rhodes and bassist John Taylor, Duran Duran went through a considerable amount of personnel changes before they found the right men for the right positions, hoisting singles like *Rio*, *Hungry Like the Wolf* and *Union of the Snake* up the charts, and putting Sri Lanka back on the map.

In this excerpt we journey back to the seedy beginnings of this dapper band, back to the days of scuffed shoes and spray deodorant. Come with us now to those long-gone funky days of yesteryear, when *Girls on Film* was just a working title for an unwritten dream.

Copyright © by Kaspar de Graf and Malcolm Garrett, from the book **DURAN DURAN: THEIR STORY**.

Although many musicians came and went, there were really only four serious incarnations of Duran Duran. Original members Steve Duffy and Simon Colley left because they wanted to go more rock 'n' roll. Undeterred, Nick and John recruited Andy Wickett, who until then had been singer with one of their favorite bands, TV Eye (a sort of Birmingham equivalent of the New York Dolls), and who "wanted to get into something a little bit more conceptual." This lineup showed the earliest traces of the present Duran Duran sound. John or Nick ("We'll argue about it till the cows come home, so there's no point," says John) came up with the chorus for *Girls on Film*, which remained more or less intact, with each singer writing a different song around it until the Simon le Bon version appeared on the first album.

As the band improved, the need to tighten up the sound led to the next major development: the recruitment of Roger Taylor. "My rhythm unit only had rumba, fox-trot, slow rock, fast rock and swing on it," said Nick, "so we decided that we needed a drummer to compensate. Andy Wickett got drunk one night at a party and approached this James Dean lookalike, Roger Taylor, who was once a member of the hideously titled Birmingham combo, Crucified Toad, but was currently playing in the semilegendary Scent Organs. Fortunately, Andy had noticed the young lad's skin bashing potential and had the cheek to invite our Rodge down to a rehearsal. The next day, no *that* day, he joined. And things have been downhill ever since."

In reality, Roger Andrew Taylor was just the sort of fastidious and skilled musician needed to give Duran Duran a solid backbone. When he first met Nick and John they found a common interest in certain post-punk bands like the Cure and

Siouxsie, though at that time, he says, "John and Nick were a bit more funky. I got into that through John." John recalls being impressed by Roger "being good in a Rat Scabies sort of way; that is, hit as many drums as possible in a tenth of a second. He was the only one in Birmingham who could keep up with Nick's Wasp." Roger joined Andy Wickett, Nick and John to make the very first Duran Duran demo tape (including *Girls on Film*) with producer-about-Brum, Bob Lamb, of UB40 fame. John played both guitar and bass.

"I'd started to play the guitar because all my heroes were guitarists," he said. "I never listened to the bass at all, was never aware of it. I always fancied myself as Johnny Thunders or Mick Ronson—you know, someone who takes the flash, comes forward in the spotlight. Bernard Edwards was the first bass player I ever listened to and that was the first time I actually realized that the bass player really does guide the tune. So then I got out my old Roxy records and started listening to the bass. Then there was the excitement of hearing Roger play. We'd never had a drummer before and I really wanted to play with him, so I was going half and half. We'd say, well, let's try this one number, and play bass with him. Then we'd play another number—this is in rehearsals—playing guitar."

A "Modern guitarist for Roxy/Bowie influenced band" ad persuaded Londoner, Alan Curtis, to join. This third line-up was completed by Jeff Thomas, a John Foxx-inspired singer, previously with Roger's old band, the Scent Organs. Duran Duran were pulling themselves out of the lethargy of talking rather than doing, of wavering about what to do next. Their direction began to click with that new, tight disco rhythm section. Rehearsing in a squat in Cheapside, just off Birmingham's industrial Bradford Street, they found inspiration in Chic and in records like Rod Stewart's *Do You Think I'm Sexy*, Miss You, by the Rolling Stones, Bowie's *Young Americans* album and some of Giorgio Moroder's collaborative projects, most notably with Sparks and Donna Summer. Some key ingredients were

still missing, but the determination to find them was there.

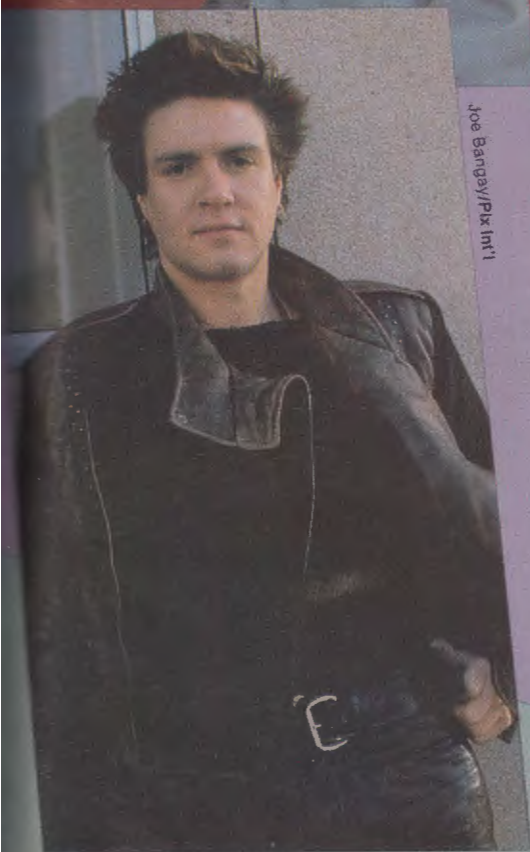
Towards the turn of the decade, Britain's disco scene was still in the greasy grip of Fever, throttled by the Bee Gees. Music from the Midlands equalled reggae and ska, with bands like Steel Pulse, UB 40, the Beat and the Specials. Bryan Ferry had faded temporarily into the background. Kraftwerk and their dummies were hiding out in the seclusion of their Kling Klang studio; electronics meant Gary Numan. In New York a much more powerful disco scene was centered on clubs like Studio 54. Two visitors from England, brothers Paul and Michael Berrow, were taking a close and careful look and deciding to attempt the seemingly impossible feat of importing the Studio 54/Xenon scene back to the club they'd bought in Birmingham. Back home the Rum Runner had a tight music policy strongly inspired by New York's Chic powerdisco.

Legend has it that Duran Duran walked into the Rum Runner one day with a tape and walked out again with a pot of gold and a glamorous future signed on the dotted line. The truth is more prosaic. The band needed venues for gigs and Nick and John took in a tape containing four tracks, one of which was *Girls on Film*. Already impressed by the club's music policy, they now found that the owners were on a very similar wavelength to their own. "They were looking for a band that was a cross between Gino Soccio, Genesis and Chic," remembers Roger. The appeal was mutual and the Berrows offered rehearsal space and gigs, but it was still quite a few months and a lot of hard work before a management deal was signed.

Guitarist Alan Curtis and singer Jeff Thomas soon departed for more barren pastures. Nick, Roger and John were now developing such a locked-on idea of what they wanted that recruiting the rest of the line-up became a lengthy and demanding process. They auditioned dozens of singers and guitarists, trying out a fair few as members of the band along the way. They made strenuous efforts to contact ex-Rich Kids guitarist, Steve New, but when their messages and telegrams remained



Joe Bangay/Pix Int'l



Joe Bangay/Pix Int'l

unanswered, decided he wouldn't be the right person anyway. They placed ads in the music press.

Several hundred miles away on Tyneside, restless rocker Andy Taylor had been hopping from band to band every few months, looking for an outfit that shared his professional enthusiasm and determination. He was an experienced guitarist, having served his time with a variety of pop groups. Now he scanned his Melody Maker and found a likely ad for a guitarist in a Birmingham band. He phoned to arrange an audition, collected all his worldly goods to exchange for a rail ticket, and one Friday jumped on the train with his guitar and Marshall combo. The train arrived in Birmingham and Andy jumped out and wandered round the city looking for the Rum Runner. When he got there, Nick, John and Roger were jamming in the upstairs bar, waiting for yet another guitarist.

"And they were like the biggest bunch of weirdos I'd ever seen," Andy recalled, "which turned me on straight away, 'cause I'd always felt like being weird, but I had no one to be weird with in Newcastle. You know, it's not just about playing, there's a whole spirit of forming a band, and a style; and there was all that incorporated when I met them, not just playing the music. But then they had this chorus for a song that went—'girls on film, girls on film'—and I thought, hell, that's good. It was the only bit that was there before the five of us got together and started writing the songs. And I just thought it'd be a hit. The attraction was quite quick. Fitting into a band takes time, but the spirit was right."

"Andy came down from Newcastle to Birmingham for an audition," Nick said, "and he was such a noisy sod and he had such a big mouth and pushed things so much that he threatened us we'd fall apart if he didn't join. So he pressured us into allowing him to play guitar."

The day before, John had been listening to Gary Moore's album **Back on the Streets**, and was very conscious of the fact that this was the sort of broad range of guitar playing that was required, with some tracks of almost Thin Lizzyesque rock and others very funky, like Weather Report. Asked at the audition who his favorite guitarist was, Andy replied, Gary Moore. That, and a practical demonstration, was enough for John. Duran Duran wanted power and sensitivity; Andy Taylor had plenty of both.

The Berrows were looking after them as they worked hard developing their identity. They bought John a new bass guitar and Nick a synthesizer, the first that wasn't a Wasp. Andy, who had come to Birmingham without anywhere to live, slept on settees at Nick's or the Berrows or "with all sorts of people I'll not mention now that I'm married." To earn their keep, Andy painted walls at the Rum Runner, John polished the mirrors, Roger retained his daytime job in a factory. Nick, always a more leisured creature, did his bit as a DJ. They still didn't have a lead singer.

"Well of course we didn't tell Andy this when he joined," said

Nick. "So when he arrived at the first rehearsal with his guitar slung over one shoulder and his Marshall over the other, he said, well, where's the singer? Oh, he's not here today, he's on holiday. But we're gonna try some new ones out."

This is where Fiona Kemp came in.

Simon le Bon became a pop singer courtesy of a theatrically inclined mum, a choirmaster named Turvey and an ex-girlfriend who was a barmaid in the right place at the right time. Mr. Turvey, the choirmaster at Pinner Parish Church, put a hymnbook in Simon's hands during his latter years at primary school and coached him to sing. He became good at it, frequently singing treble solos, and eventually cutting his very first record with the choir, singing old church songs. By 1977 he'd got the bug and set up a punk band named Dog Days. They rehearsed for absolutely ages and played their one and only set at Harrow Tech at the end of the Summer Term, 1978.

"It was great," said le Bon. "We were bottom of the bill, underneath Supercharge, a band called 98th Precinct and some other art school band. We actually played on the floor; they wouldn't even put us on the stage. So there was like the bubble of the audience around us, and we got turned off because we went on for too long. They pulled my mike out and I went over to somebody else's. It was really funny. After we went on, everybody else went home or met us down the pub later on."

Simon failed most of his A-levels at sixth form college and by 1979 was working in a hospital and doing an extra A-level at night school. He applied to Birmingham University for a drama course and got in (he had attended acting classes from ages five through twelve, winning the occasional medal). Sometime during that first and only year at University, he had a girlfriend called Fiona Kemp. Fiona, a barmaid at the Rum Runner, knew that Duran Duran were looking for a singer and suggested it to him. "So I thought, well, why not? Why not for the summer?" So Simon phoned up, spoke to Michael Berrow and arranged to meet Nick and Roger the

following day.

"We knew instantly that he was the one," remembers Roger. He also made a deep impression on Nick.

"We had the most ridiculous pink-spotted leopardskin punk trousers on, and sunglasses, so you couldn't see him at all. And a 1960's jacket. So I thought, anyone who looks that stupid and writes *Rovostrov* on the front of his exercise book, is positively the one. He had this book which he was clutching very tightly and within the pages were written the first le Bon scrawls seen by man. I was quite fascinated by how his mind worked, because he seemed to write about the most ridiculous things. I remember some of the titles that I read out of the book: *On a Dead Child*, *Underneath the Clocktower*. . . one was called *Night Boat* and another one *The Chauffeur*."

No doubt unaware of the profound effect of his trousers, Simon also found the first meeting encouraging. "We seemed to get on very well actually," he said. "They said come along tomorrow night and the rest of the band will be here and we'll play a few numbers down. Having met Nick and Roger, I thought, well, they have actually got some sense. They're not interested in doing it as a hobby. They think in professional terms. They think ambitiously, and what I really want to do is get up on stage and perform, not train for it, but actually do it."

So Simon went home, wrote some lyrics that he called *The Sound of Thunder*, and went back the next night. The band played some of the numbers they'd been developing and, concentrating on one of them, Simon reworked his lyrics. Then he sang them. "It was one of those magic moments," John remembers. "We were all playing and we looked round at each other and said, yeah, this is it."

For Duran Duran the hardest bit was about to start. Simon still hadn't finally made up his mind to stay, but they worked hard over the summer and after spending a week together playing at the Edinburgh Festival, he decided: "Right, that's it. I'm going to drop out of University. It was something we talked about. The whole band knew that I had to try it out for myself as much as they had to try me out."

The lineup was now complete. They had a unified notion of their music and they knew where to go: to the top. Paul and Michael officially became their managers. They wrote all their songs together and decided to split everything five ways, a fact that later protected them from many of the pressures and tensions that plague other bands. Locally they played the Holy City Zoo, the Cedar Club, and, of course, the Rum Runner. In London they played the Marquee (standing in for the Associates) and supported John Cooper Clarke and Pauline Murray at the Lyceum. But record company interest was still lukewarm. "We had two main ones lined up," Simon remembered. "They were saying, there's a lot of bands around at the moment. You have to try harder, do a few more live shows, make another demo. So we stopped bothering about record companies and thought we'd get some live experience."

The live experience they were looking for was the support slot on a major tour. They wanted to appear with an act that would pull in big crowds but had a sufficiently different appeal, to emphasize their own personality as a band. The choice fell on Hazel O'Connor, who had just starred in the film *Breaking Glass*. "Hazel was very good to us on that tour," remembers Nick. "That's where we really learned to play live." The audience, recalls Simon, was quite tough—"a lot of punks and skinheads"—but the band made a sufficiently strong impression to arouse the record companies, three of whom were competing to sign them by the end of the tour. One of the record company men who saw them on tour was Dave Ambrose from EMI.

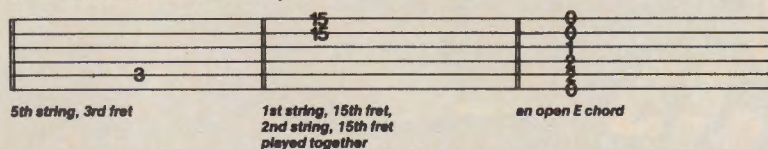
"He came on a couple of dates with us at the end," said Simon. "He just decided I suppose that we had the poke and the ambition to go through and make a good thing of it. So we stuck with him."

Duran Duran signed a worldwide recording deal with EMI Records within six months of their agreement with the Berrow brothers. They received a weekly retainer of 50 pounds each—unheard of luxury. The pieces were in place; the band ready to show that all this confidence was not misplaced. ■

TABLATURE EXPLANATION

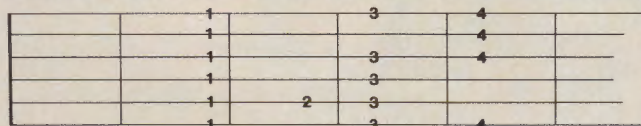
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

A note Strike the note and bend up 1/2 step Strike the note and bend up a whole step Strike the note and bend up an indefinite amount Bend the note up a 1/2 step; then strike it

Bend the note up a full step; then strike it Strike the note and slide up or down to an indefinite pitch Strike the note. Bend up a 1/2 step then back 1/2 Unison bend: lower note is bent up a full step to Full sound in unison with the upper note Shake or exaggerated vibrato

Hammer on **Pull off** **Slide (2nd note not struck)** **Slide (2nd note struck)** **Have the note bent up a full step. Strike then release the bend**

Picked tremolo **Natural harmonic** **Artificial Harmonic** **Pitch is rapidly varied using tremolo bar** **Pitch is dropped a minor 3rd using Tremolo bar** **Muffled Note**

trem. **harm.** **harm.** **trem. bar** **trem. 1 1/2 bar** **Full**

555-etc. **12** **1 (13)** **5** **1 1/2** **5**

The Lists

Best Singles of 1983

1. Back in the U.S.S.—the Gang
2. Temptation—Heaven 17
3. Common Eileen—Dexy's Midnight Runners
4. One Thing—The Police
5. Every Breath You Take—the Police
6. Goodbye to You—Scandal
7. Uptown Girl—Billy Joel
8. Valley Girls—Moon Zappa
9. Don't Pay the Ferryman—Chris Caffery
10. Modern Love—David Bowie

Best Dedications of 1983

1. I've Got a Rock 'n' Roll Heart—Barney Durr
2. Cut Like a Knife—The Vegamatic
3. Ring of Fire—Mr. Smith
4. Shock the Monkey—Mr. Smith
5. Dual in the Wind—Three Mile Island
6. Love's Been a Little Bit Hard on Me—Johnny Carson
7. Always Something There to Remind Me—The Love Canal
8. Not Girls in Love—Belly in Belovest, Aubrey Farrer, Nancy Haber and Susan Underwood

Best Guitarists of 1983

1. Sting
2. Stevie Ray Vaughan
3. Phil Collen
4. Steve Harris
5. Adrian Belew
6. Allan Holdsworth
7. Edge
8. Al DiMeola
9. Billy Gibbons
10. Eddie Van Halen

Angus Young (AC/DC) 5 Essential Guitar Albums

1. Hard Again—Murray Walker
2. John Mayall's Bluesbreakers—Mike E. Campbell
3. Sticky Fingers—the Rolling Stones
4. Great Hits—the Yardbirds
5. Any of the older albums by Louis Armstrong

Best Albums of 1983

1. *Murmur*—R.E.M.
2. *Texas Flood*—Stevie Ray Vaughan
3. *Eliminator*—ZZ Top
4. *Adventures in the Land of the Good Groove*—Nile Rodgers
5. *Principle of Moments*—Robert Plant
- Synchronicity*—the Police
- Local Hero* (Soundtrack)—Mark Knopfler
- Thriller*—Michael Jackson
- Hand of Kindness*—Richard Thompson
- Pyromania*—Def Leppard

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